THE JAPAN MAGAZINE

A REPRESENTATIVE MONTHLY OF THINGS JAPANESE

Contents for Janurary, 1914

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"FULL MOON", BY KAWAI GYOKUDO

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THE JAPAN MAGAZINE

VOLUME FOUR JANUARY, 1914 NUMBER NINE

A YEAR OF JAPANESE ART

By TERUO HIRAKI

IT is now about a year ago since in the pages of the JAPAN MAGAZINE I gave a brief review of the progress of modern Japanese art; and as the annual art exhibition of the Department of Education has recently taken place, it may not be out of place to inquire what progress, if any, the year has meant among the painters and sculptors of new Japan.

From very ancient times the Japanese have regarded autumn as the season of art and play: the time for giving expression to beauty both in picture and drama. There have been those who have sought in play the origin of all art. Be that true or not, art in Japan has usually been associated with autumn, which is also the season of diversion and amusement. The Department of Education has always chosen to have its art exhibition in autumn. The scene of the exhibition is Uyeno Park, a place of beautiful trees; and in the late autumn when nature in that vicinity is dying, or going into repose for its winter rest, one may enter the galleries where the nation's best of the year's art is arrayed and be cheered by depictions of all the four seasons and life in all its varied activities.

There is no doubt that this annual exhibition has done much to encourage the progress of art in modern Japan. There is always great difficulty in getting judges, for it is a thankless task which no one cares to undertake, their decisions never meeting with unanimous approval. It is hard for any lover of art to expose himself to the enmity of an artist; but in such cases the Japanese are as rule so impartial that only the bravest will accept the honour of being appointed one of the committee to accept pictures for the annual exhibition. It must be admitted, however, that even the artists themselves have different opinions about the same piece.

A prominent feature of the year's production is the remarkable disposition toward realism shown in nearly every direction. Japanese art is getting away gradually from alien obsession and taking on a new classicism. The "Three Scenes from Town Life" by Uchida Keison as well as Yamamura Kôka's "Okuni and Sanza" were good examples of this tendency, which every appreciative admirer must welcome. Want of reality has only too long been a defect of our national art. On the

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whole it may be said that the year's achievement shows hopeful progress in this direction.

Another sign of advance was the increasing number of *monga* pieces. These drawings for decorative purposes give the Japanese artist a good opportunity to exercise his skill in symbolizing nature, of which we in this country are all so fond. The one danger in this direction is that the artist is too often tempted to ape mere popularity. In decoration he is apt to try to please the public and to be reticent of originality; for in Japan decoration is likely to be as conventional as it is in other countries. An artist may reveal individuality in a touch or a line; but in too many of these *monga* efforts there is neither depth nor feeling, to say nothing of original or creative genius.

When these annual exhibitions first began to be held there were always some elaborate masterpieces which gave character and tone to the whole thing. These became a sort of inspiration to make up for the weary mediocrity of the rest. Now there is too much of a general level. The influence cannot be good for our students of art. A happy exception to this regretable tendency was a piece by Mr. Takenouchi Seiho, who reveals some remarkable progress compared with his former work. Personally I feel that in almost every direction there is too much striving after the spirit of the age, though this in itself need not be an evil, if accompanied by real art. But when it appears to curb and suppress original artistic genius it is lamentable.

The number of those applying to hang pictures this year was 2,194, an increase of 400 over last year. Of these, 32 were selected for the first department of Japanese drawing, 75 for the second; and 91 were placed in the foreign department. For the department of sculpture 21 were selected, making a total of 217 pieces, or about ten per cent of the number offered.

The first department of Japanese drawing includes those pictures following the lines of the ancient schools of national art. In the second department were placed those representing the modern Japanese schools. The latter regard the former as too conservative; and the two schools are widely different. But the characteristic soft shades and lofty spirit of independence of the old schools cannot be abandoned without loss to national art; and they are belittled and neglected only through inability to imitate them. Chikuson's "Rain and Sunshine" really marks an advance on some of the old *nanga*, or southern school of painters. The rain is very realistically represented indeed. Another effort, entitled, "A Hermit's Cottage in a Wood," is also good, both in design and colouring, and gives an impression of standing out in relief. Komuro Suiun's "A Cottage in a Winter Wood" shows the artist a lover of trees, even in their cold nakedness of winter. Those bare trunks and branches have a real grandeur. Small in scale and with no great elaboration of design, it nevertheless is well proportioned and pleasing, its only defect being absence of sublimity. Kosaka Shiden's "Quietude" shows a sure touch and a masterful stroke which mean so much in Japanese art; and may be taken as proof of the remarkable progress this artist has made in the last twelve months. The Buddhist pictures in this department are no advance on the other artists of that

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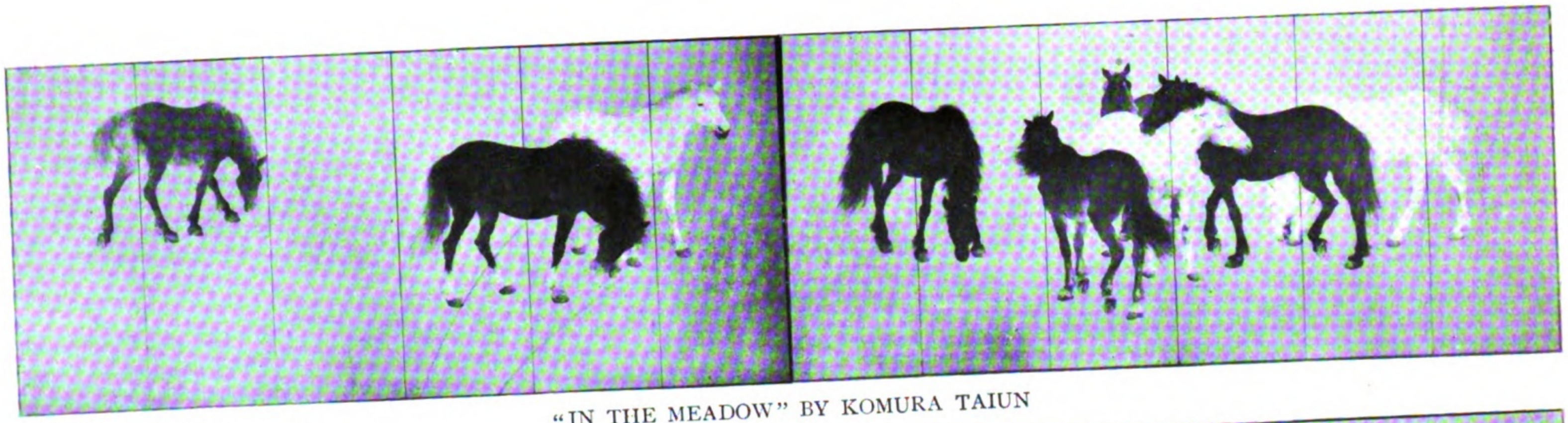
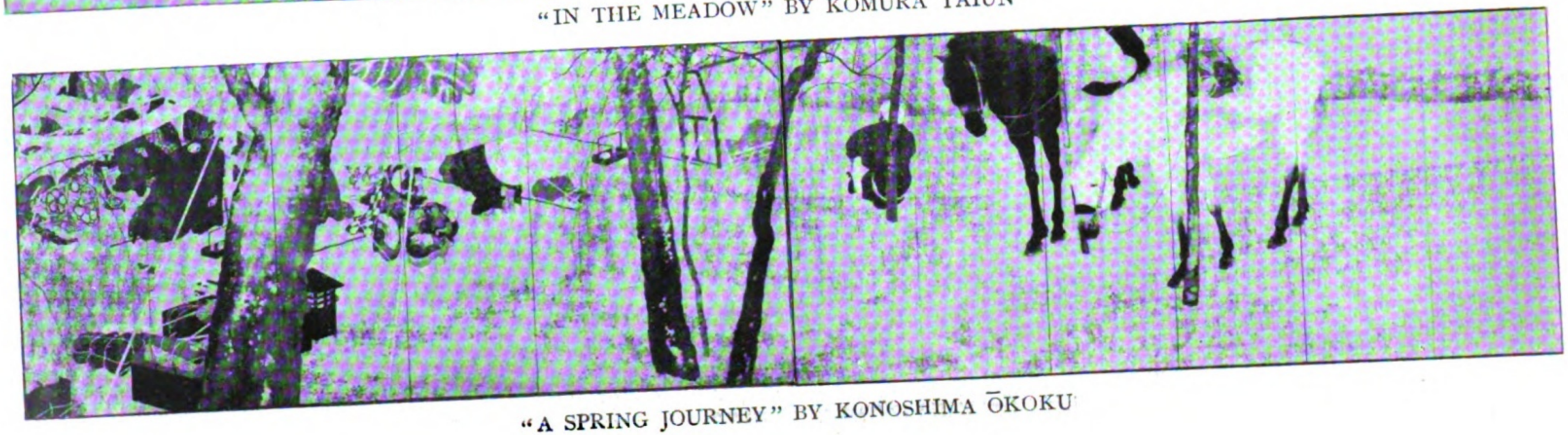


"IN THE MEADOW" BY KOMURA TAIUN



"A SPRING JOURNEY" BY KONOSHIMA ŌKOKU

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a "POSING FOR THE FIRST TIME", BY TAKEUCHI SEIHO
b. "BOATS IN THE HARBOUR", BY ISHII HAKUTEI
c. "A FISH-WIFE", BY SAKAMOTO SHIGEJIRO
d. "FIREFLIES BY", UYEMURA SHOYEN

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school, their chief quality being conservatism.

Passing into the second department of Japanese painting is like going from normal life into a region of revolution. But it is a region of fresh air and much animation. There is here no clinging to old-time conventionality. One feels and breathes an atmosphere of freedom and originality. The insistent individualism and vitality of this department make one feel that it is the center and life of the whole exhibition. Koyama Eitatsu's "Taishusei" and "Shana-wo" are both very interesting examples of the modern Japanese school, and the latter is a piece of high value. Komura Taiun's "Horses in a Meadow" has very fair horses but very poor meadow; and even the animals are not wholly natural. The picture of a "Dragonfly" by Kikuchi Keigetsu of Kyoto is a notable achievement, though somewhat monotonous and shallow. It is but a proof that some of the best artists are not always the best judges of their best. A picture by Yuki Somei called, "*Soshi no Juka ni Kinshi wo toru,*" represents a woman of the Tenpyo period, and may have been suggested by a similar piece of ancient art in the Shoso-in at Nara. Tsuchida Bakusen's "Sea Girl" is an unusual piece for a Japanese artist, and may be taken as a Japanized form of the style represented by the French painter, Paul Goujin. "A Slight Fatigue" by Kaburaki Kiyokata belongs to the *ukiyoe* school, and shows admirable posturing and expression. Mrs. Ikeda Shoen's "Negai" is a thing of beauty and a joy forever. Though the figure is somewhat high, it is in sympathy with the background, and its consummate beauty cannot fail to command attention. Mr. Ikeda Terukata husband of the artist just mentioned, does not come up the usual standard, his "Firefly," though popular as a bit of *ukiyoe*, not being quite consistent; the colour of the mosquito net should be darker and the artist should remember that a painting is not a photograph. The drawing of the fire-fly, however, reveals great originality.

The masterpiece of this section is Hashimoto Kansetsu's "Long Day," depicting the Japanese idea of the lengthened days of spring, as evening draws on. The movement toward the quiet of eventide is well brought out in the canvas. Perhaps the attitude of the horses is rather too loose, and there are too many straight lines; but on the whole it must be adjudged worthy of the 2nd award, which it received. There is a picture of Yokoyama Taikan representing an avenue of pines, but it lacks center and looks like half a picture. Konoshima Okoku's "Spring at the Post Road" is rather attractive, suggesting inspiration from Hiroshige of ancient fame, but the coloring is modernized; and the content combines scenery with old custom. Takeuchi Seiho's "Model," represents the first stage of a sketch, the model feeling the bashfulness of first experience. It has proved a popular bit of impresssionism. The piece is an admirable effort, especially in the drawing of the figure and the clothes. The spirit of shyness too is unmistakable.

In the department of western painting there are 93 in oil and 17 in water-color. Most of the figure sketches in this section, I must confess, have little attraction for me. These attempts at foreign imitation are as a rule dull; they lack freshness and originality.

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Complicated undoubtedly they are, but as art, what is one to say? The artist here labors under the disadvantage of supplying that for which there is little or no demand. "The Fish Woman" by Sakamoto Shigejiro is rather a picture of what the artist thought when he saw the woman than of the woman herself: it is realism, and animal at that. I was impressed by the brilliant coloring and versatile treatment of Fujishima Takeji's "Dreamy" which suggests extraordinary skill with the brush. Shirataki Ikunosuke's "*Hagoromo*" is not free from a desire to be popular, but as a piece of good design the picture has merit, especially the weeping angel. We presume this is based on the story of the stolen robe of feathers; the angel having been deprived of her beautiful robe, weeps under the pines. Minami Kunzo's "Early Spring" well depicts the natural quietude of the Japanese season, and makes us fancy we hear the songs of spring. It is a mannerism of this artist to catch the eye with some central object, so as to arrest attention. In this piece the man grasping a tree serves the purpose. It will be noted how the arrangement of the figures gives spirit to the canvas. Not least among these attempts at foreign manner was Ishikawa Toraji's, "Afternoon in Port," a piece well executed, if not very original.

As to the department of sculpture it will be remembered that in our review last year it was remarked that the collection lacked strength: the energy and force of life. It is pleasant to be able to offer some praise in the improvement made in the right direction this year. There were eleven pieces of wood carving, and a number of bronze pieces and some in terra cotta. A piece by Asakura Fumio representing the ease of physical movement, is perhaps too idealistic and yet a bit cumbersome. Kokura's Munabotoke depicting an old man handling a human bone just unearthed is undoubtedly anatomically correct, but too sepulchral. The same may be said of Shinkai's "Alas, I am old;" it is elaborate, but superficial and suggestive of nothing more than a skeleton. His piece entitled "Satisfaction" I liked much better. A piece by Ikeda called "Visit to Shrines" might have been more interesting had it been more impressionistic; while Yonehara Unkai's "Sadin" is one of the great efforts he has been devoting himself to for some time. The chiselling is unique and admirable.

This annual exhibition of national art is useful as indicating the lines on which the Japanese artists are working and the progress made from year to year. It is also an opportunity for discovering genius, that otherwise would remain unknown to the public. It is to art what the Olympian games are to athletics. The strange thing is that the well-known artists are often given a rank inferior to those unknown, which shows the absolute impartiality of the judges, to say the least. This will doubtless tend to discourage the more famous artists from exhibiting; but there is compensation in the fact that it will give still greater stimulus to the younger artists.

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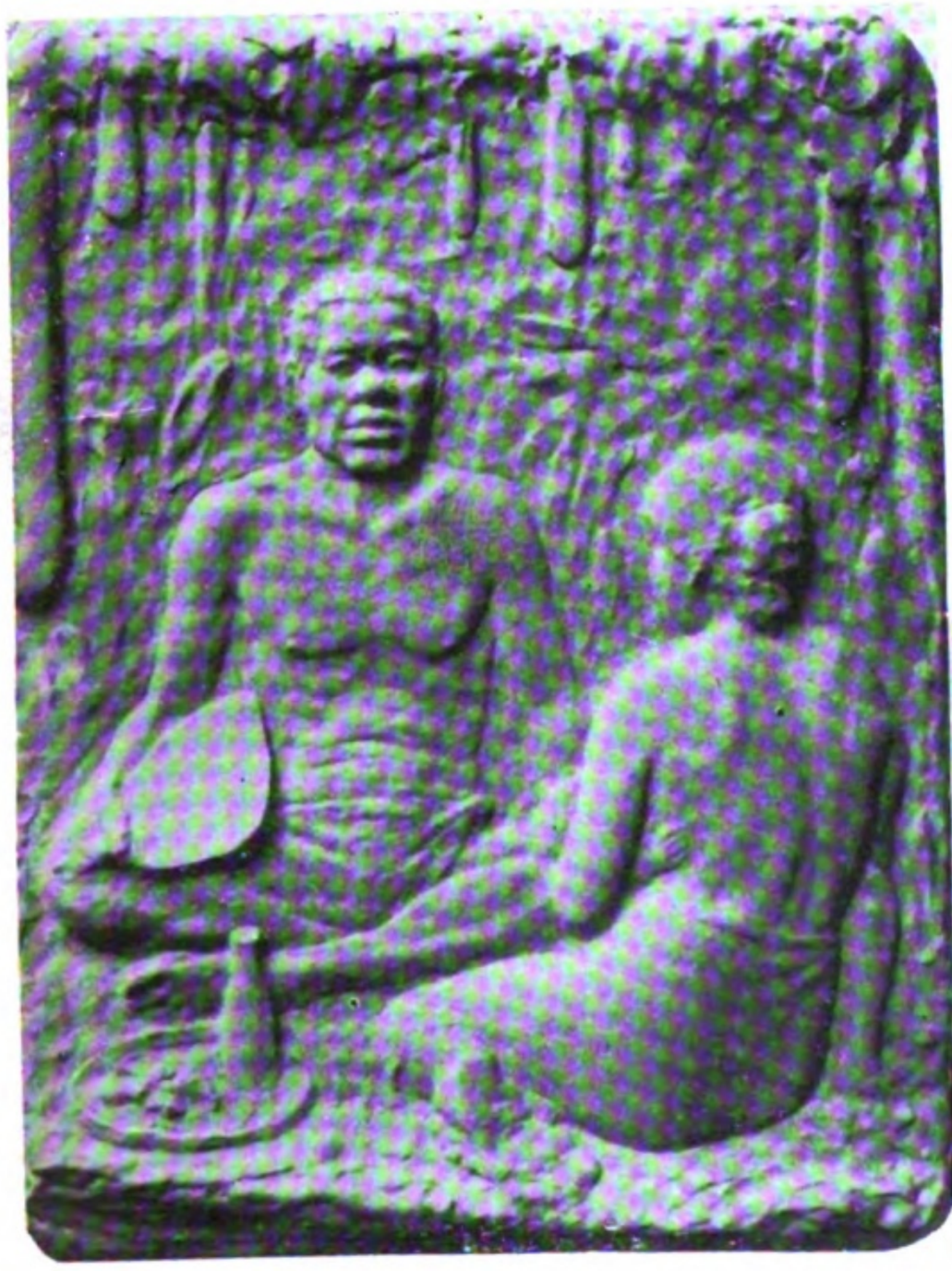
"MUNABOTOKE", BY OGURA UICHIRO



"CONTENTED", BY SHINKAI TAKETARO

"GOLD DUST", BY YONEHARA UNKAI

"A PRICELESS CIGARETTE", BY SHINKAI TAKETARO

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COUNT OKUMA, FOUNDER OF WASEDA UNIVERSITY

DR. S. TAKATA, PRESIDENT OF WASEDA UNIVERSITY

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WASEDA UNIVERSITY

By G. MASUDA

ONE of the more remarkable features of recent advancement in Japanese education is the increasing importance of the private university. At first the nation looked wholly to what were known as the Imperial universities founded by and under the direction of the government. It was soon seen, however, that the ideal of education insisted upon in these state institutions was much too narrow and stiff for a rapidly developing people like the Japanese. Fortunately the nation was not without men alive to the situation. Even if the state institutions had been wholly satisfactory they could by no means accommodate the increasing number of students that annually sought admission. It was then that the private universities were launched. Vigorous, original and independent minds like the late Mr. Fukuzawa, who founded the Keiogijuku University, and Count Okuma the father of Waseda, began their great and lasting work for the education of the nation's neglected youth; and the magnificent success of the great institutions they founded, is the best testimonial to the wisdom and foresight of the founders and the efficiency of the institutions themselves.

Recently Waseda University, the institution founded by the sage of Mejiro, has been celebrating its thirtieth anniversary, and receiving congratulations from the fame and scholarship of the whole nation. It was indeed a proud moment for the venerable founder when he stood amid a throng of ten thousand of his own students, and hundreds of delegates from kindred colleges, as well as a gathering of the nation's scholars, and beheld what his own mind had conceived and his own energy and self-sacrifice had wrought.

Nor had his great task been an easy one. When Waseda University was inaugurated 30 years ago, its fight for success was an uphill one indeed. One of the greatest obstacles to its progress was the fight it had with officialdom. It was then thought in educational circles that such an anomaly as a private university was impossible. Institutions free from state control were regarded as a menace to the rising generation, whose thought and character must be molded by official influence and constantly under official espionage. With this attitude Count Okuma openly disagreed. He believed in the freedom of learning, and that the human mind must be permitted to develop in a natural and not an artificial manner. He took his stand for the independence of learning, untrammelled by narrow convention and antiquated notions of nationality. He regarded education in Japan as laboring under the same restrictions that it suffered under the Church of the Middle Ages; he was intent on separating education from feudalism and from clanism.

At this time Count Okuma was one of the most prominent statesmen of the period. He had been in the Imperial cabinet, and was once Minister of Foreign Affairs. But his principles of freedom naturally made him an object of suspicion, and he found politics an

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impossible sphere for a mind like his own. He was convinced that the hope of the nation depended on a more thorough and liberal education. With this object in view he determined to found a university open to all the youth of the land qualified to profit by its instruction; and Waseda University today rises as a monument to his triumph, and to the splendor of his ideal.

The nascent institution struggled on for years against the inertia of centuries. Year after year it had the satisfaction of seeing one or more barriers to its progress broken down. Gradually the men who opposed it gave way and became friends, when they saw its power for good. The day when the late Prince Ito consented to countenance Waseda and deliver a speech of congratulation within its halls at its twentieth anniversary was a great day; but to pile triumph upon triumph and to go beyond anything that the noble founder himself had ever expected, the next thing that happened was nothing less than a visit from the Emperor himself. The hour when Meiji Tenno honoured the halls of Waseda with the Imperial presence, was the climax of its ideal. The long and trying labour and anxiety of more than 20 years had at last been rewarded and its success acknowledged by the highest authority in the land. The triumph of Count Okuma and of Waseda University was complete. It was not a victory for the founder and the institution alone; it was a victory for free learning throughout the Empire.

Waseda University was opened in October, 1882, with 80 students and some seven professors. In ten years it had over 80 professors and more than one thousand students. Today the university has one hundred and eighty professors and instructors with more than seven thousand students. Beginning with the two departments of Politics and Law, it has now departments of Economics, Commerce, Science, Engineering, and Literature, in fact every faculty except Medicine; and the establishment of that department is under contemplation. It has also its preparatory schools, with higher and special courses, as well as a Chinese department for students from China, and the Waseda Industrial school. Over ten thousand graduates have been turned out since its foundation; and today these occupy positions of increasing importance in the development of Japan; they are to be found in almost every department of activity that demands skill and education: in banks, law offices, great business houses, factories, and politics, as well as in journalism where they have taken a very high place. As writers in the press the Waseda men have left an indelible mark on the cause of freedom in Japan. They have the pen of a ready writer, and they wield it with a boldness and incision born of courage.

The grand success achieved by Waseda, Count Okuma would be the last to ascribe all to himself. The president of the institution, Dr. Takata, is a power in himself; while professors Amano, Tsubouchi and others have helped to make a name for the institution by their learning and efficiency as instructors. Many of the professors are men who could have commanded a far higher position and income in government and other colleges, had they not been of that marvellous Japanese character and temperament that rises above all considerations save principle and professed policy. They had devoted themselves to the cause of independence in learning and to that cause they were determined to adhere through thick and thin.

Behind all and upholding all was the founder himself. The obstacles that Count Okuma has overcome in bringing Waseda to its present triumphant position, might have proved sufficient to discourage ordinary men, but not the sage of Waseda. The work he has accomplished shows how much the nation has lost by his going out of politics. Perhaps he has chosen the better part; for he has devoted the best part of his career to the training of his young countrymen. This is the greatest and most far-reaching influence that any man can choose to exert. Count Okuma insists that he is indebted in a large measure to the encouragement and cheer

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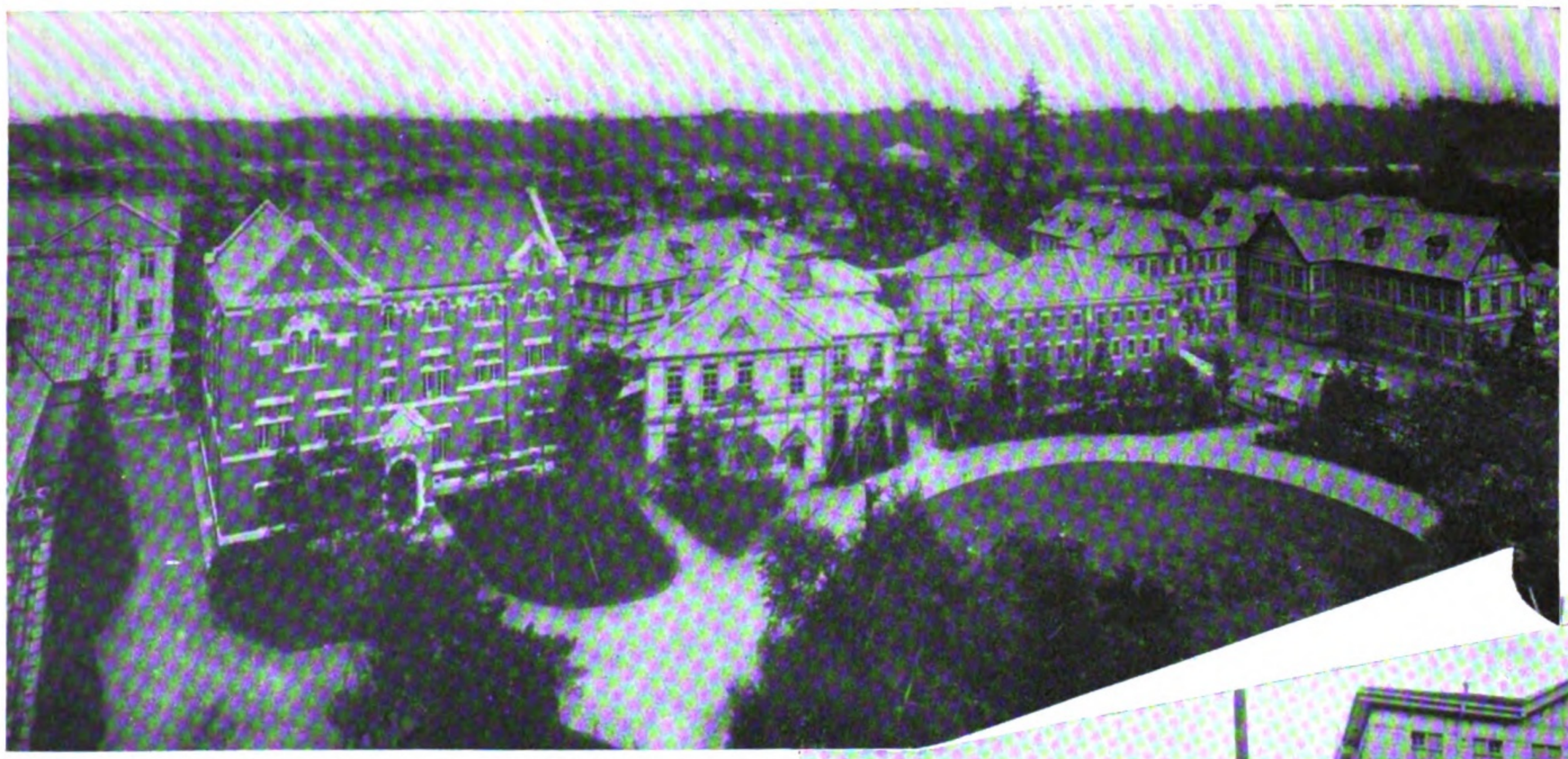
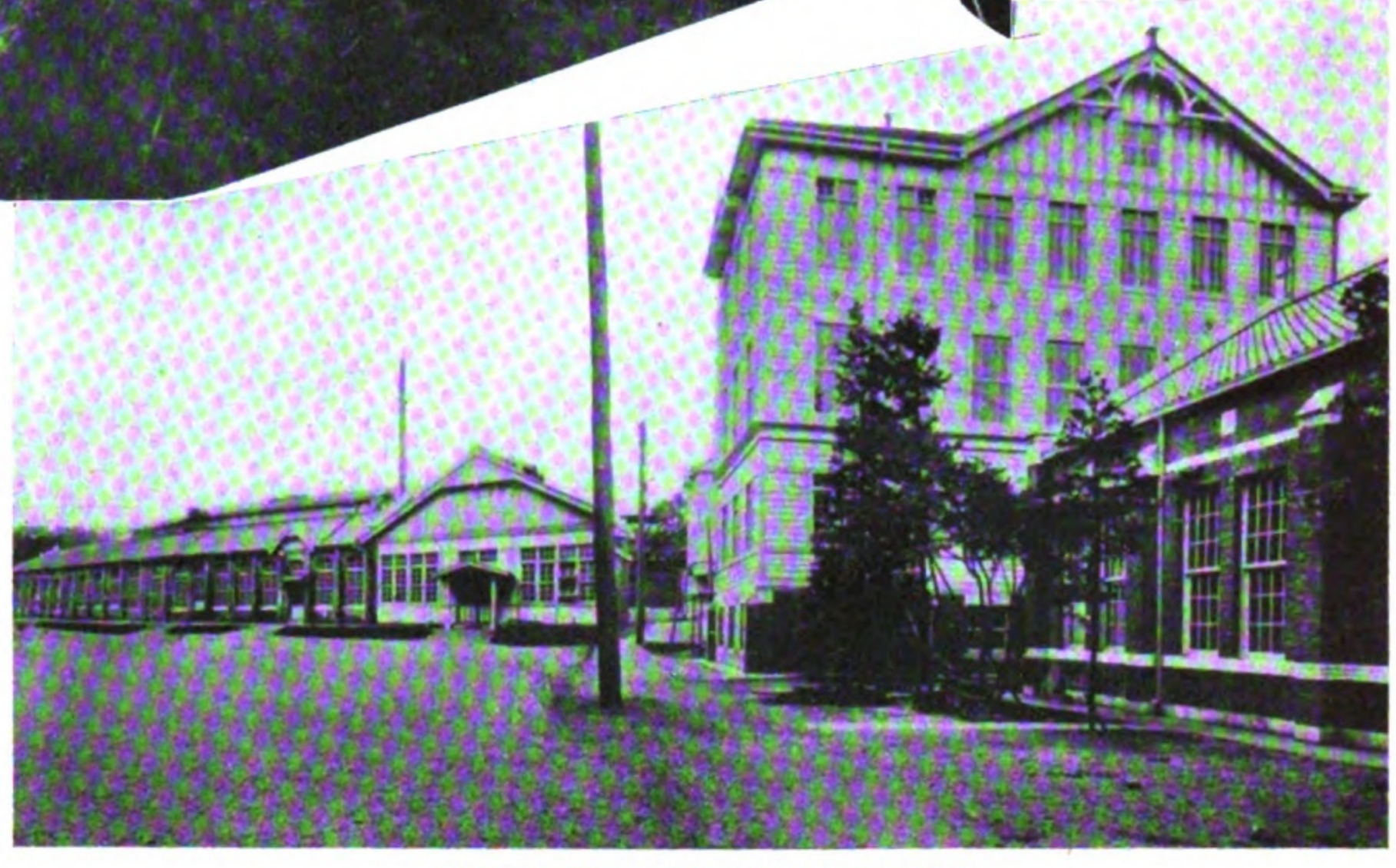


GENERAL VIEW OF WASEDA UNIVERSITY



ENGINEERING DEPARTMENT

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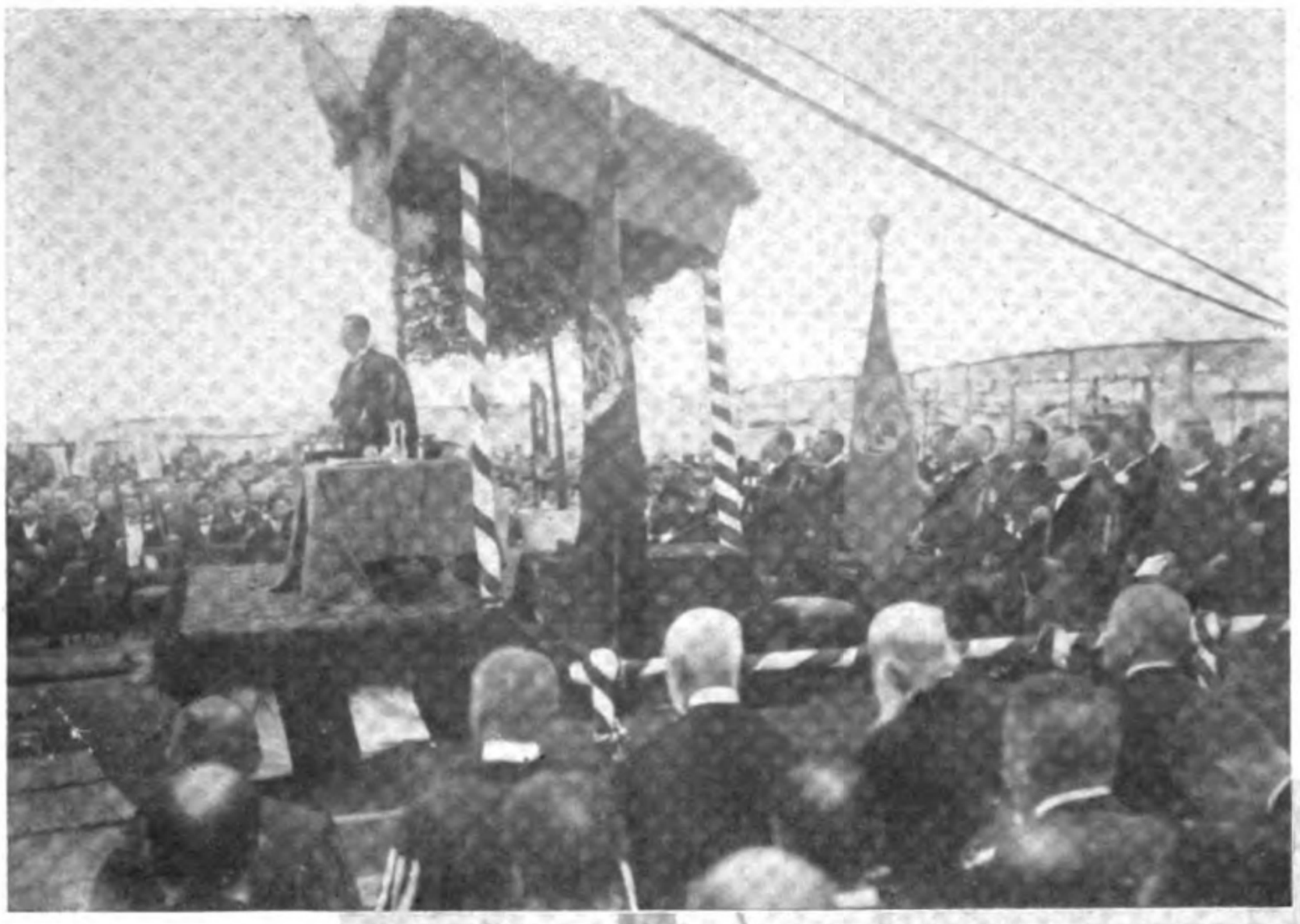
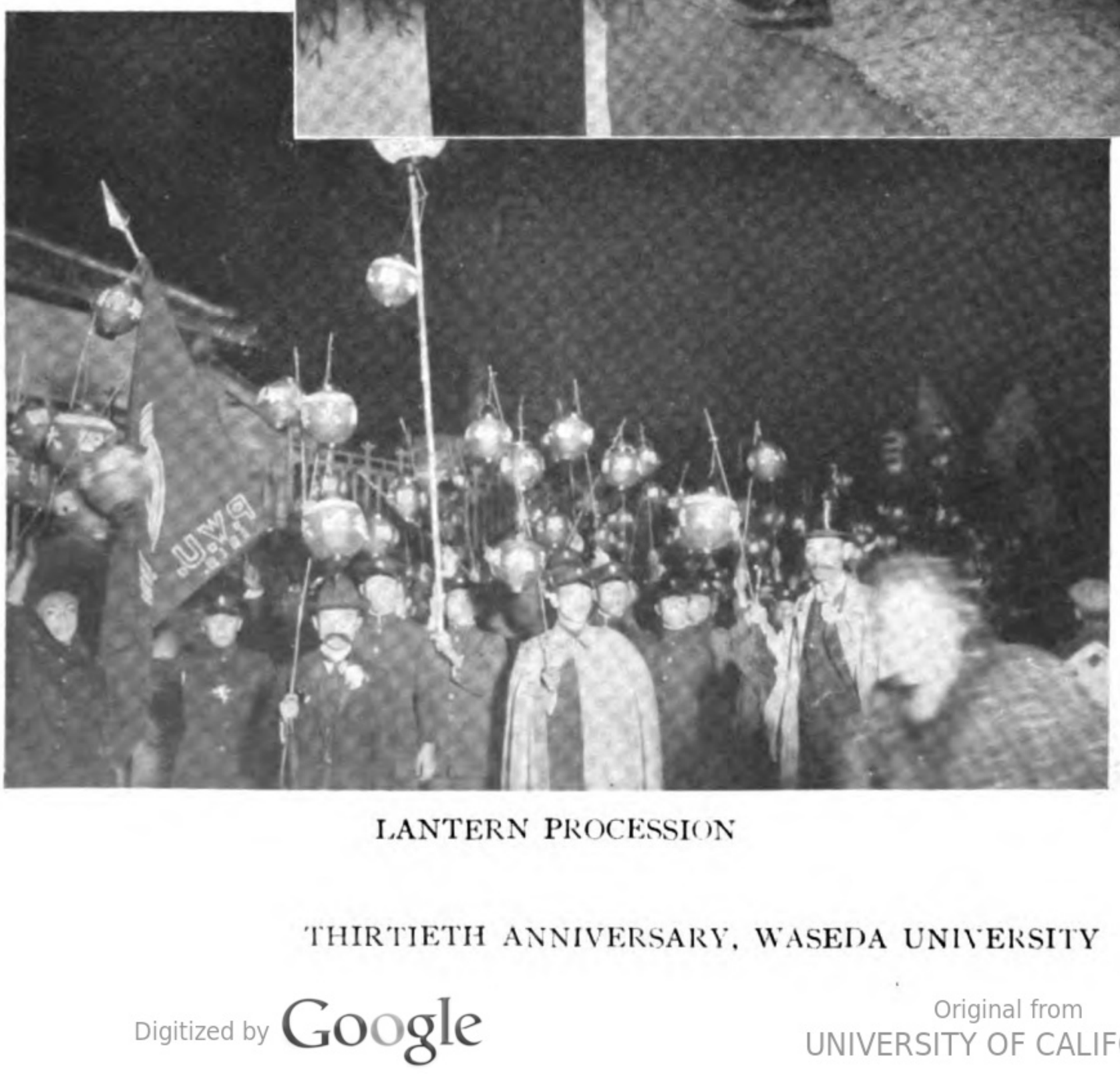


PRESIDENT'S ADDRESS

DELEGATES FROM OTHER COLLEGES



LANTERN PROCESSION

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of his life-partner. The Countess Okuma is a woman of extraordinary character and culture. Her constant presence has been an inspiration to her illustrious husband, which he himself is the first to acknowledge.

Now that Count Okuma has proved the utility and efficiency of private institutions of learning, it is for other thinkers and financiers of Japan to follow his example. Let the state institutions continue to turn out officials cast in a special mold. What Japan now most needs is institutions that can turn out *men*. Waseda, Keiogijuku, Meiji and Chūo universities are doing a good work in this direction; but Japan needs more. Applications for admission to schools of higher learning are constantly on the increase, and many have annually to be rejected for lack of accomodation. It is not sufficient for the private universities to be different in policy from the state colleges; they must display even a greater efficiency than the government universities, in general instruction and the molding of human character. Freedom of learning does not mean absence of direction to the youthful mind: it means, in the truest sense, *education*, the development of the natural powers of youth, and their direction in the wisest and most useful courses. This necessitates the employment of first-class talent, not only in science and philosophy, but in language and literature. The private universities of Japan are filling a great want; but by even greater efficiency they can fill a still greater want of the nation.

THE HELPLESS LIFE

Helpless I sit upon the rock and watch
The soaring stream flow by me. Idle drift
Of weeds and leaves caught by the eddying pool,
Is washed against the rock, and gathers there,
The harvest of the waters. As I watch,
The sun goes down, and I must leave my post.

Soma Gyofu,

Tran. by Late Prof. Arthur Lloyd.

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THE BROWNINGS OF JAPAN

By DR. J. INGRAM BRYAN

WHY Hiroshi Yosano and his wife, Akiko, should be regarded as the Brownings of Japan will be apparent to all in any degree familiar with modern Japanese poetry. It is, no doubt, a far cry from Robert Browning and his wife, Elizabeth Barrett, to the Yosanos, especially in regard to poetic content and form, but as to experience in relation to public treatment and ideal domestic life, the parallel is complete. And the Yosanos have done quite as much to make their fellow countrymen think, as the Brownings did in England and America, though in Japan there is less indication of even a late response.

Yosano and his wife met and mated in a somewhat less romantic way than the Brownings, though none the less ideal has been their married life, both domestically and in the sweet realm of poesy. It was in the fair spring time, "the only happy ring time," of youth, that they came together, and gave way to love's undying passion. Yosano had established a magazine for the cultivation and encouragement of poetry, in Tokyo, and Akiko sent in some verses that attracted the editor's enthusiastic admiration. It will be remembered, too, that it was a poem of Elizabeth Barrett's that first drew Browning's attention to her name, when he soon sought her acquaintance; so also was it with Yosano and the poetess Akiko. And in their quiet life together the world has left them as much to themselves as it did the Brownings in the early part of their career. In a tiny house in Kojimachi, among the aristocracy of the capital, the Yosanos live in circumstances made humble by the exigences of a cold and unpoetic age. Past the narrow entrance leading to their small abode, the automobiles and stately coaches of the grandees parade day by day, but if one wishes to find out the poet and his wife, one must wander up a dark, narrow lane, scarcely three feet wide, and there he will behold how modern Japan takes the achievements of the muses. Well may the modern poet wonder whether the days of Tsurayuki and Murasaki Shikibu will come again. Laurelless and unadorned must remain the brow of poetry today. Materialism has triumphed and the days of the muses are no more. Parnassus is brought low, levelled even to the dust.

Born in 1873, in the old capital at Kyoto, in the environment of the nation's ancient art and literature, Yosano early absorbed the spirit of beauty. His passion for poetry he did not take from the ground. Like Tennyson, he had had a clergyman for a father; and the priest of that old Buddhist temple in Kyoto, where young Yosano first saw the light, was no mean scholar, being well versed in all the old classics of the nation; nor was he unknown as a maker of tolerable verse. Some say that he was so given to poesy that he composed no less than 70,000 verses, but this, if true, would indicate an extravagance rendering poetry impossible, for we are dealing with a matter wherein quality and not quantity tells. No doubt the influence of his poetic and priestly father was not without effect on the developing mind of the son. In 1892 when young Yosano first came up to Tokyo he fell under the influence of Naobumi Ochiai, who has done much for the revival of Japanese literature. Ochiai was not all to Yosano that Shelley was to Browning, but he was some inspiration. He and his ambitious pupil at least agreed that unless a new reform movement took hold on Japanese literature there was little hope of achievement. And so we are not surprised to find Yosano in his earlier effective attempts at emotive composi-

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tion, breaking way from age-long conventionalities and producing new forms more adapted to modern thought.

In 1896 appeared his first volume of verse, a tiny sheet entitled "*Tozai Nanboku*" (North, South, East and West) which evinced in some degree a universal note. People at first began to look on him much as the West did at first on Walt Whitman, though the only likeness between them is in their radical departure from conventional verse forms. After the establishment of his magazine of poetry Yosano had a considerable following of young versemakers, all essaying the new mode of poetry. The nature of the themes most popular among the new set may be inferred from the name of the magazine, "Venus;" but they were not all amorous lyrics; they indulged more or less in apt references to the times, and often assumed a didactic tone toward the rising generation.

And then in 1901 came that precious missive bearing a poem from Miss Akiko for the columns of the "*Myojo*" (Venus); the meeting of the pair followed, and they were soon married. Needless to say the magazine of poetry did not pay; and as the poets were all poor, it had to be abandoned in 1909. It was not without its influence, however, while it lasted, if one is to judge by the number of admirable poems contributed to it. The magazine gave the younger poets of Japan a public to assist them in showing the nature of their muse; but the public apparently would have none of it. The modern demand was for something anything but poetic. Never before had Yosano realized how hard the heart of the world could be. After these first trials, his poetry grew less sentimental. But there was on the other hand a hopeful increase of human sympathy, and a disposition to interpret life. This fanciful idealism is what suffuses Yosano's poetry and lifts it above the sordid ideals of his time.

Yosano's early verse had been usually short lyrics, but he now began to compose more and more Naga-uta or long poems in what is known as *choshi* style. In revulsion against the coldness of his unsympathetic environment Yosano, with his wife, went off to Europe; he was not satisfied and he wanted to feel the soul of the world. He appears to have found the most favorable environment in France, and he stayed in Paris most of the time, where he was a great fovorite among the younger French poets. Nor was his wife Akiko less admired in the realm of poetry than her distinguished husband. They had a very happy sojourn in France and returned to Japan much encouraged by the appreciation shown them abroad. Asked to suggest a few of his favorite and most representative lyrics Yosano named the following, but no translation, however well done, could hope to convey the delicate fancy and pure music of the original:—

THE POET

Ware nageku
  Kano adebito wo
Kano kimi wa
  Na nashi zeni nashi
Himojiya to
  Tsune ni furuye nu
Saware mata
  Kuwade nagaro
Subeshiru mo
  Uyeshi adebito.

Alas, O noble soul,
  Nor name, nor gold, hast thou:
Hunger and cold the whole
  Of thy possessions now;
And so whate'er befall,
  Thou alone dost know
How to resist the call
  Of famine slow,
O noble soul!

A SHADOW

Usu-guraki
  Kage kite nakinu
Tamate sashi
  Nemurenu toko ni
Ashita yuku
  Machi no oji ni
Zange suru
  Mido no naka ni
Sate wa shiru
  Asu no haka made!

She weeps! She weeps!
A shadow creeps;
With arms folden,
And sleepless holden,
Abed she lies;
And at sunrise
To temple goes:
Confession flows.
I know tomorrow
The grave kills sorrow!

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THE FLUTE

Flu, flu, flu!
Miko to naku
Fuye nareri
Waga uta no
Minamoto no mizu
Wakaki otoko
Omina no yorokobi
Mina nareri
Flu, flu, flu!

Flu, flu, flu!
Somewhere a flute is playing!
My song too
Somehow to me is saying
Water too
Is source of life's displaying.
Boys, girls too
All in joy are playing,
Flu, flu, flu!

Akiko Otori, the wife of the poet Yosano, and herself a poetess of no small power, was born in the town of Sakai near Osaka in 1878. Her family were of the merchant class; but as she passed through the girls' school of her native place, she early evinced a love of poetry and literature generally. As a girl Akiko was specially fond of roaming among the hills and mountains enjoying entrancing views of natural scenery. She took up also a study of the Heian classics and later became interested in the literature of the Tokugawa period, both good sources of poetic inspiration. It has not, however, until she came under the influence of the literary circles of Tokyo that she was moved to essay the realm of verse herself. She owes not a little, too, to translations from British and American poets, which she read at this time. She knew little of her latent ability in verse until she appeared in the pages of the magazine already alluded to, when praise met her on every hand. We herewith give the poem which touched the heart of Yosano and led him to seek her acquaintance and later her hand in marriage. Like Browning's opinion of his poetess and hers of him, this poem of Akiko savors of the "red ripe of the heart."

A PRIEST

Yawa-hada no
Atsuki chishio ni
Fure mo mide
Sabishi karasu ya
Michi wo toku kimi!
Soft is thy skin:
Thou hast never touched blood,
O teacher of ways
Higher than mortal:
How lonely thou art!

The poem appears to be a jibe at teachers of sinless perfection. To the Japanese mind, however, it assumes a sarcastic attitude toward the sticklers for rigid conventionality in modern Japan, a disposition wholly in sympathy with that everywhere evident in the poems of Yosano.

Kamakura ya
Mihotoke naredo
Shakamuni wa
Binan ni owasu
Natsu-kodachi kana!
O Kamakura, thou
A Buddhist idol hast;
Yet a handsome man, I trow,
That Shakamuni wast,
In his grove of summer trees!

We give one more from the pen of Akiko; it is in the new long metre:—

Asagao no
Tsuru kite
Kami ni
Hana sakan
Nete arina mashi
Aki kururu made.

With the morning-glory
Blooming in my hair,
I shall wait the Autumn
When you'll meet me there!

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THE MOVIES IN JAPAN

By H. KOZU

THE craze for moving picture shows is not less acute in Japan than in western countries, and there is every indication that it may become even more chronic. The new form of entertainment has now spread until there is hardly a town of any size where the old-time theatre and story-telling hall have not been almost wholly abandoned for the wonders of the kinematograph. Tokyo itself already has several moving picture auditoriums where unceasing crowds pour in and out night after night to witness the latest sensation in movies. In the vicinity of the capital various establishments are engaged in the manufacture of films, where anything one likes may be had to order, from the decapitation of a Chinese criminal to the mobile poetry of a *geisha* dance. It is a marvel what some of these unpretentious places are able to produce with such meagre facilities. Out of an old shanty purchased for mere nothing a kind of photograph gallery combined with a stage is fitted up; and like a theatre it has its scenery, its carpenters, costumed actors and actresses, and the raucous stage director piloting them through rehearsal. Here human spectres move in front of the camera, with faces whitened so as not to come out black in the negative, and the result is a famous wrestling match, a love episode in which death is sought, or some noted scene from a historical drama. Japan has so far not produced any very remarkable vitagraph playwriters or actors, but from the present absorbing interest in the subject it is safe to infer that they are on the way.

The Japanese had their first taste of movies in 1893 when an Italian brought a kinematograph show to Nagasaki. The mysterious invention soon attracted wide attention, and it was no time before the leading theatres of Tokyo and Osaka began to advertize movies as their main drawing card. A Japanese audience is usually silent, but the wonder-working movies created excitement that could not be suppressed. When the silent people gazed for the first time at their own kind jumping about in pictures after the manner of real life, and saw on the screen water dashing against a rockbound coast, just as they had often seen it do on their native shores, their speechless astonishment broke into a paroxysm of applause that still goes on.

At first, of course, most of the films had to be imported. No sooner did a successful film appear in Europe or America than it was at once secured for the Tokyo stage. It was not very long, however, before a vitagraph camera was imported and experiments began. No one can be surprised that the first films were some of the popular *geisha* dances, which thousands had long wanted to see but were too poor to afford. These native scenes made such a hit that they continued. One of the most popular was a film representing cormorant fishing on the Gifu river; then followed wrestling matches, and even battles by sea and land, as

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well as noted scenes from the old historical dramas. At the time of the war with Russia there was a tremendous demand for moving pictures of the most stirring events of the great struggle. But all the best naval scenes had to be brought from the United States, which appears to be the only country willing to lend warships for moving picture purposes. Thus it was America that enabled the masses of Japan to see how their men behaved in the great sea-fights of that memorable war.

It is safe to say that the kinematograph show has had a greater influence in Japan as an educator and advertiser than in most other lands. The movies have proved wonderfully effective in various ways; and some even venture to assert that the annexation of Korea could not have been so peacefully carried out but for the power of the vitagraph. In the series of events that preceded that historic episode one of the most difficult was the bringing of the young Crown Prince of Korea to Japan to receive a modern education. This took place, of course, prior to annexation, and Prince Ito had not thought of formal annexation when it was decided to educate the heir to the Korean Throne in Japan. The problem confronting Prince Ito was now to have the young prince in Japan without arousing the suspicions of the Korean populace. No sooner had the Crown Prince been taken to Tokyo than wild rumors began to circulate as to confinement and cruel treatment. It was then that Prince Ito, always equal to emergency, bethought him of the kinematograph. He had men follow the Korean prince about during his daily routine, and vitagraph him in the most interesting scenes, such as doing his tasks at school, visiting the Imperial Palace and being received in audience by the Emperor of Japan, engaged in games and at play; and then these films were sent over to Korea and exhibited before the old Ex-Emperor and the royal household, all of whom were delighted and expressed gratitude to the authorities for the kindness shown the young prince in Japan.

In Japan all classes, high and low, rich and poor, are intensely interested in moving pictures; and some of the nobility have made the business a hobby, purchasing the best vitagraph cameras and making films of whatever happens to take their fancy. Among the more notable of these amateurs is Count Sakai. In Tokyo there are now several dealers in films and the necessary apparatus. One of the first of these is still the most prominent, namely Yoshizawa; and there are other successful companies, such as the Fukuhō-dō and the Yokota Company. Under the auspices of English, French, German and Italian companies there has been an attempt made to form a film trust in Japan, and it is said there are indications that the trust will be a success. In spite of the number of films turned out by the Tokyo makers the supply is not yet equal to the demand, and more than 150,000 feet are imported every month. In these imports the Eastman Company of America has the largest share. The films made in Japan are much less pretentious than the imported ones. Not being blessed with much capital the Japanese companies cannot undertake anything on a large scale. There is no attempt to obtain films of distant places, scenes of important explorations, or 'hits' like railway collisions, hotel

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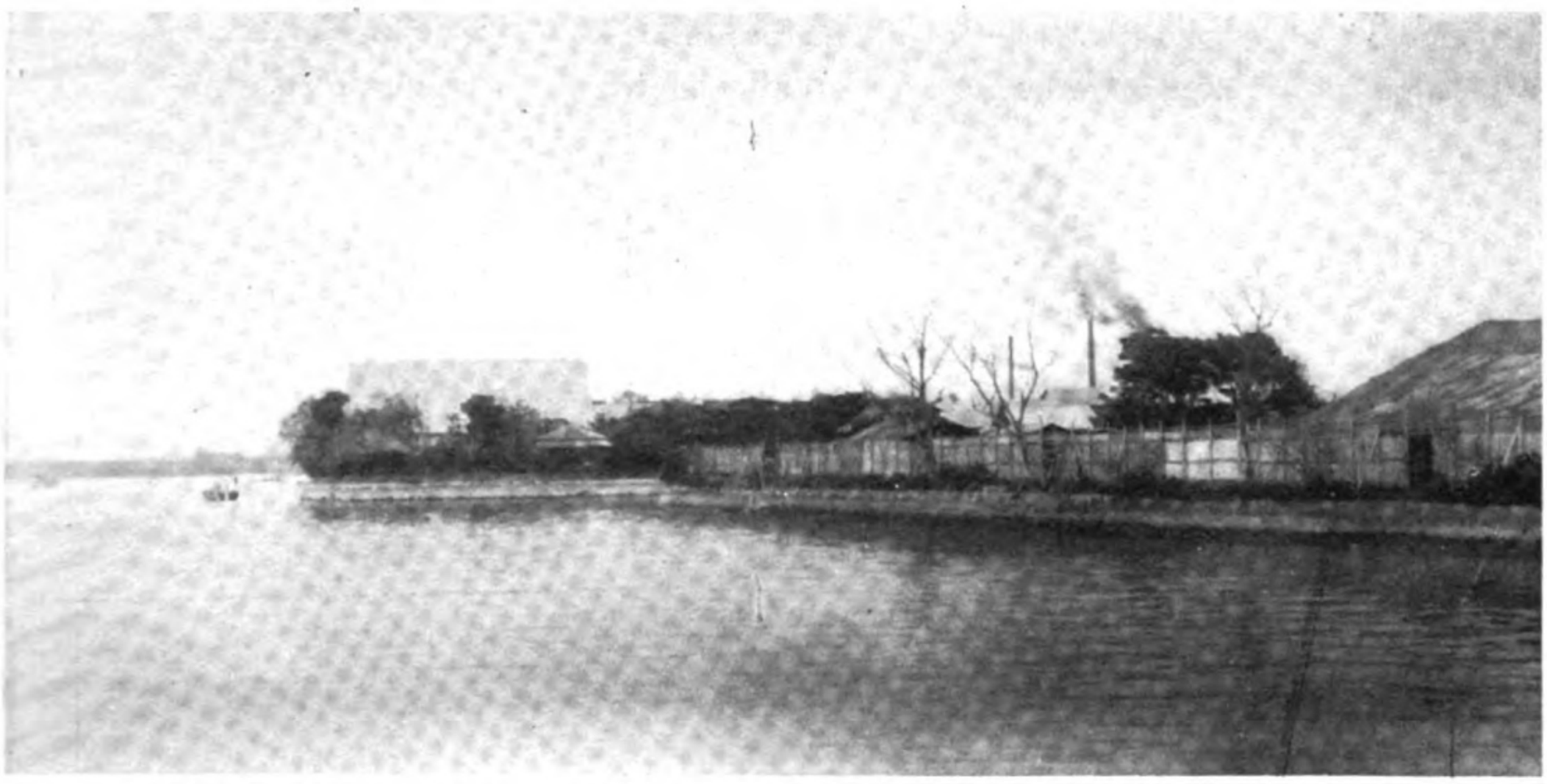
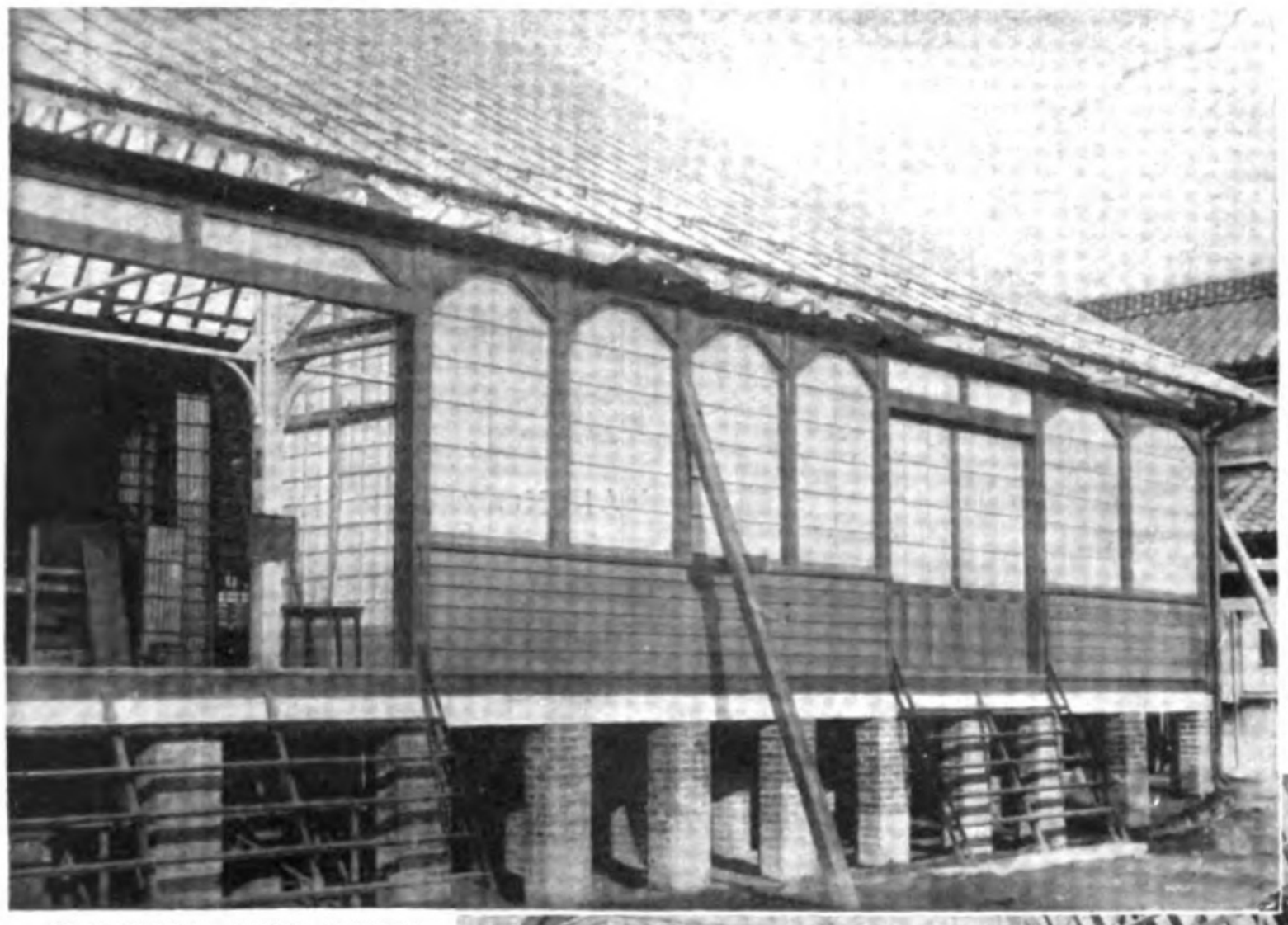
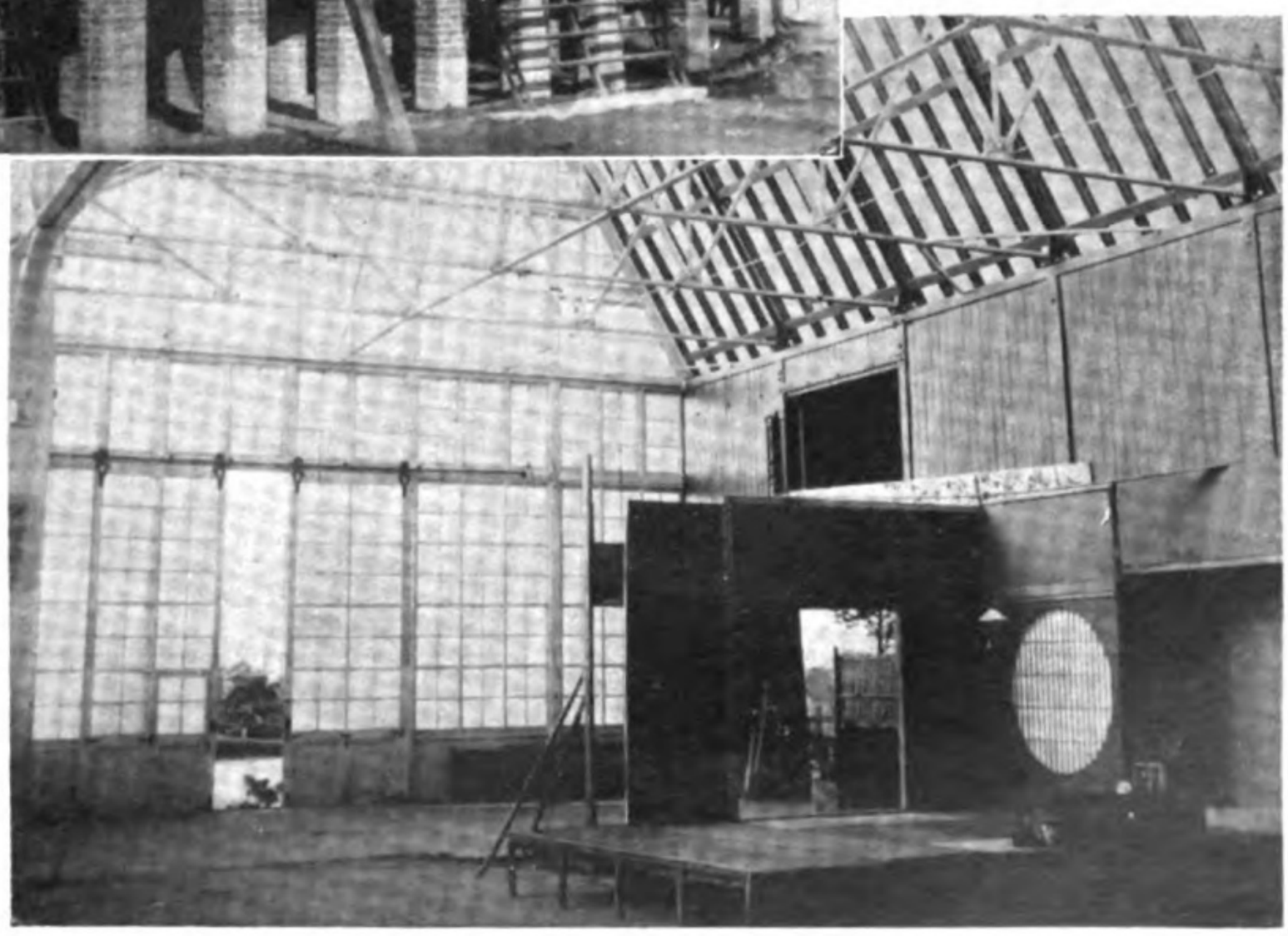


GENERAL VIEW OF THE NIPPON FILM CO.'S WORKS, MUKOJIMA, TOKYO



CAMERA BUILDING



STAGE IN CAMERA ROOM

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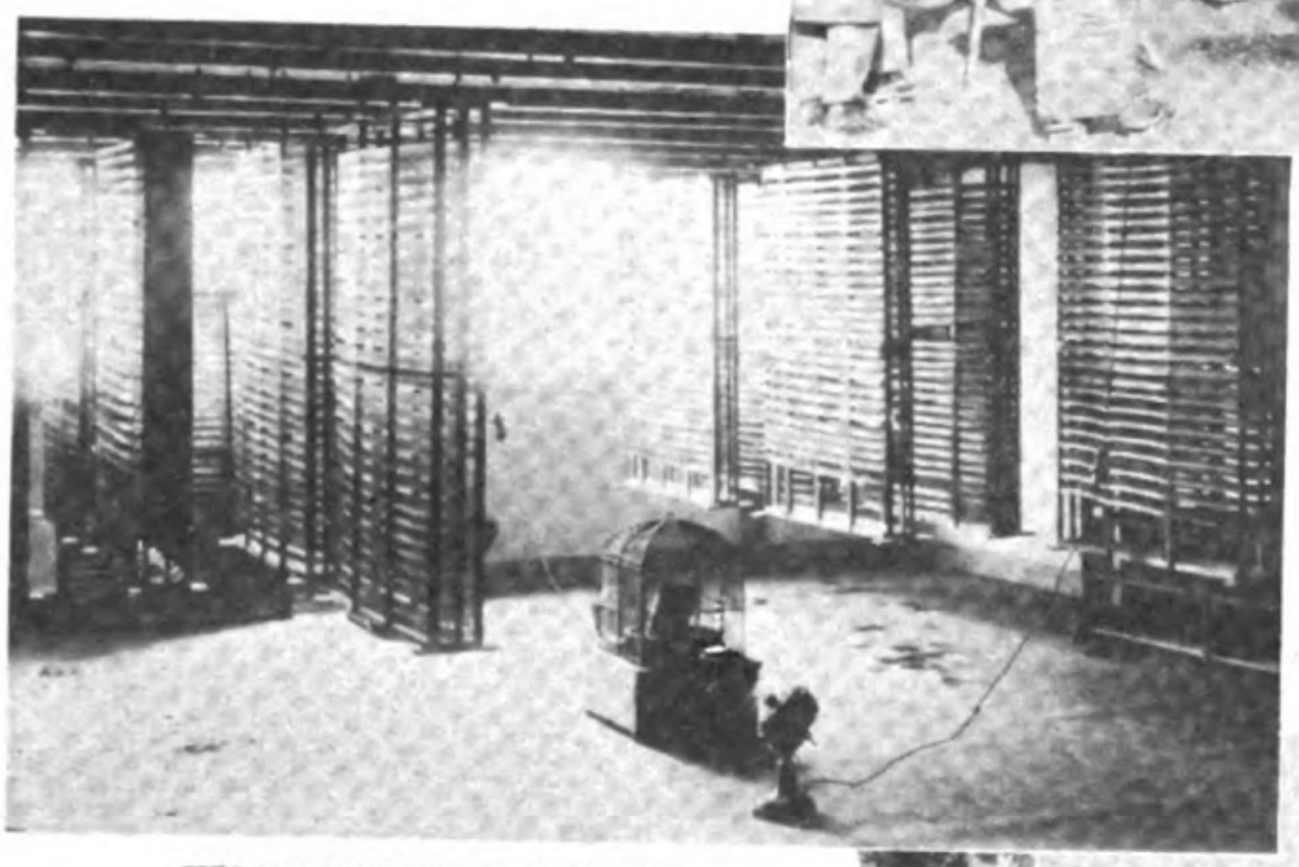
TAKING AN OPEN AIR SCENE

TAKING A SHRINE FILM



FILM DRYING ROOM

ASAKUSA MOVING PICTURE HALL

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burning, and so on, though the Japanese films of the coronation of King George were excellent. For all of a more important nature Japan has still to depend upon imports.

Moving pictures have created in Japan the same moral problems that they have excited elsewhere. The public taste is on the whole for battle scenes, illustrations of valor and courage and scenes from nature, while comic situations come next in popularity. Among the lower classess the inordinate craze for the comic and the terrible has led to the introduction of films of questionable moral import. Pictures of Zigomar and blood-curdling detective tales have had to be put under the ban by the police, since it was discovered that many of the young criminals were excusing their exploits by saying they were but attempting feats seen in the moving picture halls. The civil and educational authorities are now taking it upon themselves to keep a close watch on the moving picture shows, and are advising the public to encourage films of historical importance, especially the best ones from the old dramas of the nation.

What the photograph has been to the ear the kinematograph as been to the eye among the Japanese. The masses have been afforded an opportunity of seeing persons and plays that they never otherwise could have afforded to witness. A play for which a charge of 2 or 3 *yen* would be made at the theatre, where most of the poor would understand nothing of what was said, may now be seen in the movies for 15 or 20 *sen*. As for special vitagraph plays the Japanese are not strong; their plots are too obvious and farcical, though this appears to matter but little in a country where action always seems more important than plot. Recently films of the life of Dante and Milton's Paradise Lost have been exhibited in Tokyo with good results. But the masses crowd chiefly to see what is comic and highly sensational, which is only another way of saying that the Japanese are human like thc rest of mankind.

There is no doubt that the present mania for moving pictures will continue with increasing fervor, and with corresponding investment and profit. Though there is a moral danger, the attitude of the government is so alive to the situation that all tendencies to evil will be minimized and perhaps for the most part eliminated. The Japanese authorities never hesitate to prohibit what seems inimical to the public good. This is seen clearly in the peremptory manner in which horse-race gambling was wiped out and lottery gambling done away. Consequently the moral influence of the movies may be left to the guardians of the people. Those who feel the effect of the movies most adversely are the story-tellers. From time immemorial Japan has had story-telling halls, small rooms able to accomodate 20 or 30 persons, where the people assembled for a small entrance fee to hear a story-teller recite tales of ancient prowess or incidents of rich wit and wisdom. These were to the public what the writer of fiction is to the people of western lands. or the ancient ministrels were to the Middle Ages in Europe. The same custom still obtains in Turkey. The former patrons of the story-teller have alas, abandoned him unmercifully for the moving picture hall. The story-teller will now be driven to become a writer, just as most of the *jinrikisha* pullers have been driven by the electric cars to adopt other and higher occupations. Thus progress makes its way, and the inventive genius of man has the largest part in the change.

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WILL AMERICA MAKE GOOD IN JAPAN'S RAW SILK TRADE?

By DENZO KUME

ONE of the most remarkable facts in the history of American commerce is that although the United States has been one of the largest silk consuming countries in the world, and by far the most extensive importers of raw silk from Japan, the most prolific producer of this material, yet Europeans have always had a much more lucrative share in the raw silk transactions than Americans themselves.

As a matter of fact, during the forty or more years that have elapsed since the United States first commenced to look to Japan as the main source of raw silk supply, the middle men through whom the contracts and sales were made, have been for the most part Swiss or French experts resident in Japan. Thus we have the extraordinary circumstance that notwithstanding the fact that the raw silk trade between Japan and America was so extensive as to make the prosperity of the industry in either country vitally interdependent on demand and supply and vice versa, the American middleman was almost wholly excluded in favor of the European. The Japanese themselves have been much struck by this anomaly. They used to say that Japan produced her raw silk mainly to ensure the activity of the American silk mills, and that the latter were engaged in their extensive manufactures chiefly to ensure the success of raw silk production in Japan; and yet in the enormous business involved in the purchase and export of the raw material the American themselves did not appear.

And the reason for this was not far to seek. American manufacturers and silk dealers had no experts on the ground who could compete efficiently with their Swiss and French rivals. America imported her knowledge of the silk industry from Europe. What experts she had were of the factory only; they had no experience in seeing the raw material produced and instinctively judging of its quality. It requires years of familiarity with raw silk production to enable one to cultivate that delicate capacity necessary to discern the quality of the fibre. The American industry at home had depended too long on European assistants, and the dealers in America had to continue to depend on them abroad where the raw material was produced. In doing business at such long range it is but natural that dealers are more disposed to trust to old time experts than to run the risk of loss by experiments, even with their own countrymen.

The American silk industry is yet scarcely more than a century old. Nevertheless its development has exceeded in swiftness and extent most of the original silk producing countries. The first silk mill was probably that of the Holt firm in Philadelphia, which opened up in 1815; but there was little in the

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way of marked progress until half a century later. From 1860 the progress of silk manufacturing went forward with leaps and bounds, and now America takes over 80 per cent of Japan's enormous raw silk export. The total value of raw silk exported from Japan last year was about 150,000,000 *yen*; and of this the American manufacturers purchased material to the value of some 115,000.000 *yen*.

How much of this enormous output was exported through American hands? Comparatively speaking, a rather discouraging proportion. It must be admitted, however, that there was some improvement over former years. But the decrease in the volume handled by the Europeans is explained more by the recent aggressive entrance of Japanese exporters, like the Mitsui Bussan Kaisha, the Kiito Gomei Kaisha and others, than by any great indication of advancing activity on the part of American agents.

The American expert is fast coming forward, however, and the Japanese themselves confess their conviction that in time he will make good. But with the increasing efficiency of Japanese export firms, who always have a greater inside knowledge of the market than any foreigner can have, the competition will be very keen, and the American middleman will have to look up if he expects to win. Some of the big American mills are now putting their own representatives on the ground in Japan, but even these have for the most part to depend on native insight and counsel.

The American agent now handles scarcely more than one fourth as much raw silk as that exported by Japanese agents, and only half as much as the European agents send to the United States. Thus the American middleman as yet handles only 17 per cent of the raw silk despatched to American manufacturers and dealers.

For a time the Japanese were much puzzled to reconcile this inactivity with the general reputation of American commercial agents for what some people call *goaheadativeness;* but they overlooked the fact that the export of raw silk to the United States began with and through European experts, and it was unreasonable to suppose that they could be supplanted by less efficient rivals in any short period of time. The raw silk market in New York is regarded by the Japanese as one of the most sensitive in the world of commerce. The dealer can never afford to run any great risk as to the quality chosen for him in the country of origin. In quality of fabric and art of production the American silk manufacturer is unexcelled, but as an expert among the silk growers he finds it no easy task to equal his more experienced Japanese and European rivals. But the habit of depending on the European is giving way, and the American dealers are not so loath as formerly to venture out on their own account.

At the commencement of the raw silk export trade with the United States the Japanese themselves were as ignorant of American conditions as American dealers were of conditions in Japan. Consequently they were almost wholly at the mercy of the European middleman. This drew many European experts to Japan where they reaped a harvest at the expense of the Americans and Japanese. Furthermore, the American dealers had a conviction that it was more profitable to deal with middlemen on the spot than to go to the expense of keeping special agents of their own in Japan. The middleman took some risks with the silk growers that a direct representative of the manufacturer or dealer would hardly be prepared to take. But the Japanese were not blind to the great profit the Europeans were making; and as the Americans were so slow to enter the lists in any determined manner, the Japanese soon resolved to do so themselves. And the Japanese did not do so

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blindly. They made a special study of conditions in the American market; their men were not only silk experts of the first water, but they established reliable agencies both at home and in America, thus facilitating the operations and reducing speculation and risk to a minimum. The appearance of Japanese middlemen in the raw silk market created no little excitement. The result was an immediate and violent competition, which is still in process. The American agent will have a more difficult time of it in winning out now than before; for he has not only the European agent but the still more efficient native agent to face and overcome. But as the market is in the United States, America has the future in her own hands and the American middleman should be able to triumph in the long run.

There are difficulties, however, which dealers and manufacturers in far away America are apt to overlook or ignore. This apprehension was to some extent indicated by the visit of one of largest American silk representatives to Japan last year, Mr. Skinner of Holyoake, Mass. Mr. Skinner went to all the great silk centers of Japan and tried to get a first hand insight into conditions; but there is reason to believe that his conviction on departing was that the Japanese agent was as dependable as any, and likely to have things pretty much his own way. It is almost impossible now to find any foreigners who can be placed in the silk producing districts to superintend the output and choice of fibre, as efficiently as the Japanese expert. In order to detect unerringly inferior and superior fibre in raw silk years of experience in silk districts and in silk conditioning houses are essential. Here the Japanese agent has an immense advantage. Some of them were born and brought up in the midst of cocoons and silk reeling. They were educated for the business from early days, and their judgment is unsurpassed. On the other hand the Japanese cannot know so well as the American just what is wanted in the American market and the American mill. Thus some sort of coöperation is necessary. Moreover the American expert is better able to keep his superiors informed as to conditions and prospects in the native market. Neither Europeans nor Japanese can so well do this direct work as Americans themselves.

The stress of competition in the raw silk trade in Japan is, therefore, no longer between the European expert and his American rival, but between the latter and the new exponent of Japanese direct trade. Here at present the warfare wages. So far the Japanese has proved some three times more successful than his American competitor. The reason of this is that, apart from considerations already advanced, the relations of American agents with the silk growers are of so recent a date that they cannot get the run of affairs as readily as the experienced native agents. A great agency like the Mitsui Bussan Kaisha, immensely wealthy, thoroughly efficient as silk experts and soundly reliable as a firm, cannot easily be superseded by any competitors however ambitious and progressive. Agents such as these, and they are not alone, can go in any silk district and buy up the growers at leisure. The latter are apparently always in need of money, and are therefore glad to make prior contracts, even long before the crop has come in. An American agent can hardly command sufficient self-confidence to make contracts so far ahead with growers upon whom he does not really know whether he can depend, either as to quality or quantity. But the American agent will have to rise to this faith and capacity if he is to compete with his Japanese rival. It is simply a case in which the financially strongest and most expert purchaser will triumph; the man who is able to discern where to expect the best quality and can buy it for the lowest price. And this requires a knowledge of the character of the individual producers and local conditions that but few foreigners can hope to command. The main hope of the foreigner is in close coöperation with Japanese experts. The American expert will know what is wanted; and the Japanese expert will know where it can be had to the best advantage.

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YOUTH OF OLD AND NEW JAPAN

By DR. JIKEI HOJO

(PRESIDENT, TOHOKU IMPERIAL UNIVERSITY)

A STUDY of the student life of a nation enables one to form some idea of the mental and moral trend of the country. If we compare the motives and ambitions of the young men of old Japan with those in our colleges and universities to-day, what differences do we find? During the Meiji period alone it is evident that the change in students' ideals has been very great. From the beginning of that period on to the 23rd year of the era the young men of the nation were moved by an ambition unlike that which took hold upon them toward the end of the period, and at the present time the change is still greater. The main ideal of young Japanese at the beginning of the Restoration period was usefulness to the state. Their one object in obtaining an education was to become more efficient as instruments for the good of the country. They had an ambition for national affairs, a high ideal of justice, and they were determined to assist in the progress of the nation. In their eyes the state was everything; and for its interests they were even willing to give life itself. No degree of sacrifice was too great if it were only for the state. Their ambitions were aroused to patriotism partly, no doubt, by the dangers to which their country was exposed. After a sleep of some 300 years Japan had awakened to the fact that she had been left behind in the race, and must get busy if she was to overtake the other nations of the world. This could not be done without men of ability and education to guide and labor in furthering the nation's destiny. The spirit of the young men of that time was truly magnificent. Selfishness never seemed to mar their motives; the persistence they revealed in overcoming obstacles was nothing less than heroic. In the midst of ignorance, confusion and bewilderment these young men led the van to enlightenment, going through fire and blood till feudalism was no more and Japan was established on a modern basis. Their methods were crude and their manners rude but their ambition was unsullied and their purpose noble.

This attitude of mind is clearly seen among the young men of Japan at the time of the Satsuma rebellion. Those who lent assent to that rebellion were mistaken, but no one questions the purity and loftiness of their motives. Many of them were students and represented the student life of that time. It is plain that their one object in acquiring education was to be more useful to the state. There were hundreds of young men at that time who considered it beneath them to undertake anything merely for their own sakes; enterprise that did not make for the progress of the country was to them ignoble. If they sometimes indulged in high talk, and gave way to passion, were often unrestrained and headstrong, the worthiness of their aim never varied. Indeed it is an inspiration to-day for anyone to look back to the young men of that time, whose lives were simple, sincere and heroic. From them emanates a moral and spiritual brilliance that we miss in the youth of to-day.

Coming down to the latter part of the Meiji era we find a distinct change in the student type. This is in no way more easily discernable than by observing the behavior of students during a school strike. There were strikes in old times too; but they were organized with a proper leader, and when they came to deal

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with the authorities, those who organized and led the strike were not afraid to own it and be ready to bear the responsibility. Not so to-day, however. We have strikes to-day and the strikers are organized and have leaders, but it is impossible for the authorities to find out who are the leaders and who is responsible. Here at once is a wide divergence in character between the two periods. To be prepared to be responsible for the consequences of one's actions represents a high type of mind that no nation can afford to let die. The consequence is that in old days a strike among students had a wholesome moral effect; whereas to-day the after-effect is almost wholly bad. Peace was made with honour, and all went on afterwards with harmony, as if nothing had happened. But in dealing with the youth of our day peace is little better than a compromise, of which neither side is proud. No one has the courage to lead and make known what the real object of the strike is, and the end is unsatisfactory to both sides.

With this weakening of the old moral fibre one is not surprised to find that most of the young men of modern Japan are educating themselves for anything rather than for the use of the state. The old patriotic ambition has gradually lost its hold upon the student mind. Each man is now ambitious only for himself and his own interests. The main thing is to get a profession and make a living. They want an education directed to the end of enabling a man to get money. Our youths study what they think will enable them to succeed quickest. No old classics, no arts, no metaphysics, no religion; and even science is pursued not to *know* but to *get*. Education is not sought to make *men* but to make *money*. No one is concerned with eternal things. All that interests youth is immediate gratification. And some imagine that they are much better than their fathers. Of course the change must in some measure be ascribed to the social and industrial revolution that has been going on for some time in Japan; but the real man is not so easily conquered by environment. The spirit so worthy of praise and admiration in the early Meiji men was not so subservient to materialistic ideals. It is difficult to regard as exemplary an ambition that is purely selfish. If all education means to a man is that he gets a diploma, he had better not have wasted his time. If education does no more than promote selfishness there is something radically wrong somewhere.

We should not ignore the good points, however; and there are many to be admired. One is the greater respect of the modern student for his own individuality. He is not so prone to be headstrong and unruly as the student of former times. He is more sophisticated, more secretive and subtle, characteristics, alas, not always admirable and good. We approve the movement toward development of individuality and firmness of character, but we fear the motive and are solicitous for the moral spirit of the average young man of to-day. He forgets that society is made up of interdependent units, no one of which can live unto itself. The altruistic ideal is as necessary to the strength of the nation as it is to the solidarity of society.

Education must be regarded as seriously defective if it encourages only individual interests, without any regard to national destiny. We cannot expect too much of youth, but we can instil into the developing mind a wholesome respect for society, its useful and moral customs, and all that tends to promote the strength and progress of the nation. The young man should be taught to aim at more than personal independence; he should be encouraged to look forward to adding something of moral and spiritual worth to the state. I am quite aware that the same insidious tendency to selfish ideals in education is prevailing in many other countries, but that is all the more season why we must labor to combat its taking hold on Japan. If this is the only way we can imitate foreign nations, it were better that we had never known them. Japan has much, in manners, in customs, in spirit and character, that is worth preserving and handing on to posterity. We must never lose the spirit that has made us a miracle in history.

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A LADY BANK PRESIDENT

By "MIYAKO"

TO Japan, the country where, above all others, woman is supposed never to take precedence to man, has been reserved the honor of having the first lady bank president. The woman accredited with the achievement of breaking the barrier between her sex and the management of a financial institution, is Mrs. Kin Seno, now head of the Senō Bank, Tokyo. And president in every sense of the word she is, ruling those under her with an expertness and efficiency worthy of a great financier, which she undoubtedly is. Examples there have been to some extent of Japanese women that have been and are bank directors, the position having fallen to them by inheritance after the death of husbands or relatives; but Mrs. Senō is the first woman to organize and manage a bank and assume the office of its president, either in Japan or probably in any other country.

The Senō Bank of Commerce was organized with a capital of 500,000 *yen*, and started on its course a little more than a year ago, with Mrs. Kin Senō as president, Mr. Inosuke Senō, her grandson, as managing director, and his wife and children as the main stockholders.

The Senōs came of their means through the father of the family, husband of the bank president, who was a prosperous merchant of Hokkaido. After Mr. Senō made his millions he resolved to utilize the money by establishing a banking business in his home town at Fukuyama, Hokkaido, but before he could execute his plans, death took him. The wife, though left alone, was equal to the emergency, and determined, despite the change of circumstance, to carry out her husband's intentions. He had purchased a lot of ground as a site for the future bank in a good position in Fukuyama, but the widow had a longer head, and decided that there would be greater opportunity nearer the national capital; so she resolved to move to Tokyo. Thither she departed with her grandchildren and bought a favorable site for her contemplated bank in the suburbs of the metropolis at Okubo. There was of course some disadvantage in not being able to set up in the great banking center of the captal, but Okubo had good facilities of communication, beside the convenience of being near her residence, and a good place for the education of children. She had a firm conviction that her enterprise would succeed if only founded on honesty and public utility.

Mrs. Senō did not establish the bank without making long and careful preparation. First she placed her adopted son, Inosuke Senō, in a national financial institution so as to become familiar with finance. After he mastered banking he was appointed to the revenue office in Hakodate, where he had further important and useful experience in the manipulation of finance. Having satisfied the old lady that he was capable of undertaking the business of banking, she resolved that the time had come to launch out on the enterprise her husband had had at heart. It was then that the family moved to Tokyo and commenced the business of banking.

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Application for the necessary permission to establish a bank was made to the authorities and accordingly granted. The new institution was started in the form of a joint stock company with most of the stock in the family itself. A little over a year ago the bank opened its doors for business, and the first year's transactions have proved signally successful, as well as doing a good general banking business, the bank declaring a dividend of over 6 per cent.

The life of the institution, however, is the president herself, now a woman of over 70 years. Residing but a few blocks from the bank building, Mrs. Senō is in the president's office sharp on time every morning, ready to consult with her subordinates and consider the transactions of the day. No member of the staff is more punctual and prompt in business than the president herself. The people gaze after her curiously as she passes back and forth between her house and the office, being somewhat in awe of a woman who is head of a bank.

Mrs. Senō is in many respects a woman of remakable personality, and no one can meet her wihout being impressed by her character and discernment. With sparkling brown eyes, rosy cheeks and pearl-white teeth, she hardly looks her 70 years; while her simple dress of figured cotton stuff would never indicate that she was a woman of wealth. But her simple and unostentatious ways have a wholesome influence on her subordinates and on all who know her. Her husband when alive used to say: "Better a dress of clean cotton than a soiled one of silk." This principle of frugality characterizes all she does both in public and private life.

In the operations of the bank nothing of any financial importance is ever done without her approval and direction. She is president in every sense as well as in name. In regard to the general affairs of the bank it is her principle to make each of her subordinates responsible for the task entrusted to him, and to allow no one else to meddle or interfere with him in the performance of his duties. She is accustomed to say that no one entrusted with a responsibility can perform it to the best advantage if others are always meddling. In all important matters, like loans and investments, she herself gives the final decision. In other matters the head of each department is responsible. The president is regarded as the most expert accountant in the institution. In calculating on the abacus she is unexcelled. If one of her subordinates makes a mistake or commits a blunder of any kind, she never reproves him or points it out in the presence of others. Whatever she has to say by way of reproof or criticism takes place in the privacy of her office; and no one of the employes knows anything of what the president thinks of the others.

Mrs. Senō is a woman of great modesty of manner, though ever revealing a wonderful adroitness of thought and great promptness of action and initiative. She is admired and feared for her extreme shrewdness, and loved for her great thoughtfulness and generous sympathy. Those who serve her do so as much out of reverence and love as for the wages they receive. She boasts that she can trust all who serve her, whether they are under her eye or not, which is more than the presidents of some bigger banks can say. Though

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MRS. KIN SENŌ, PRESIDENT SENŌ COMMERCIAL BANK

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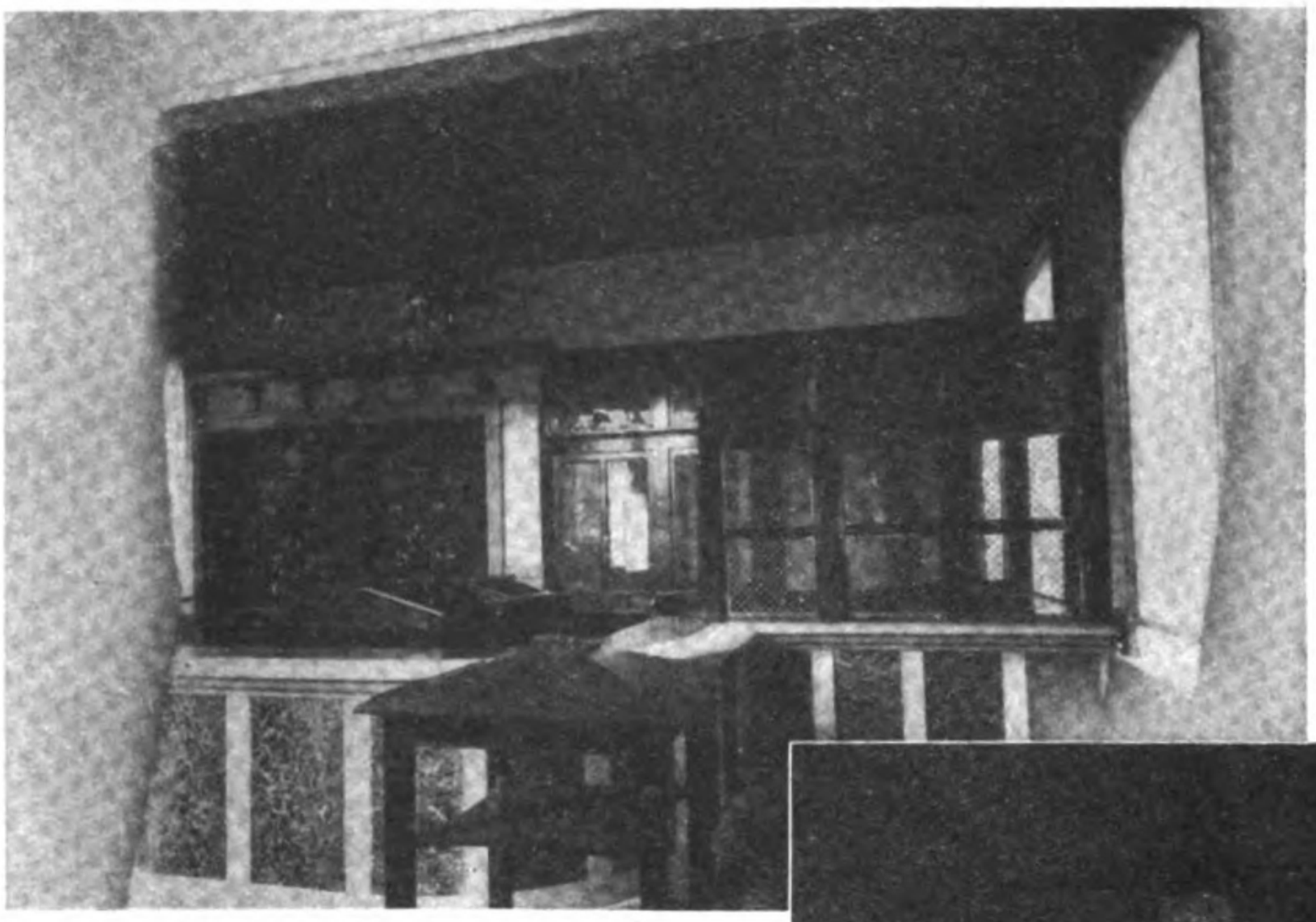
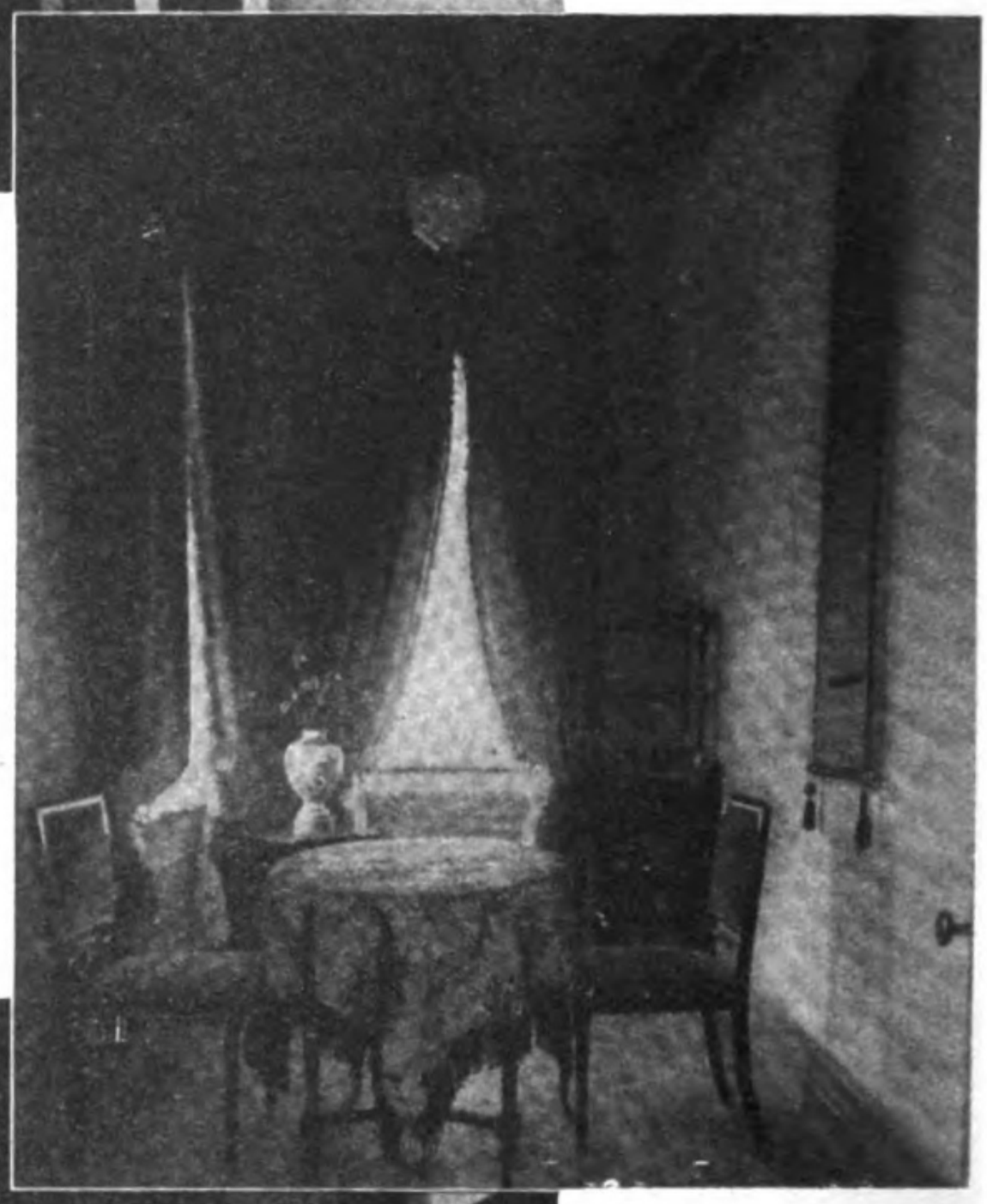
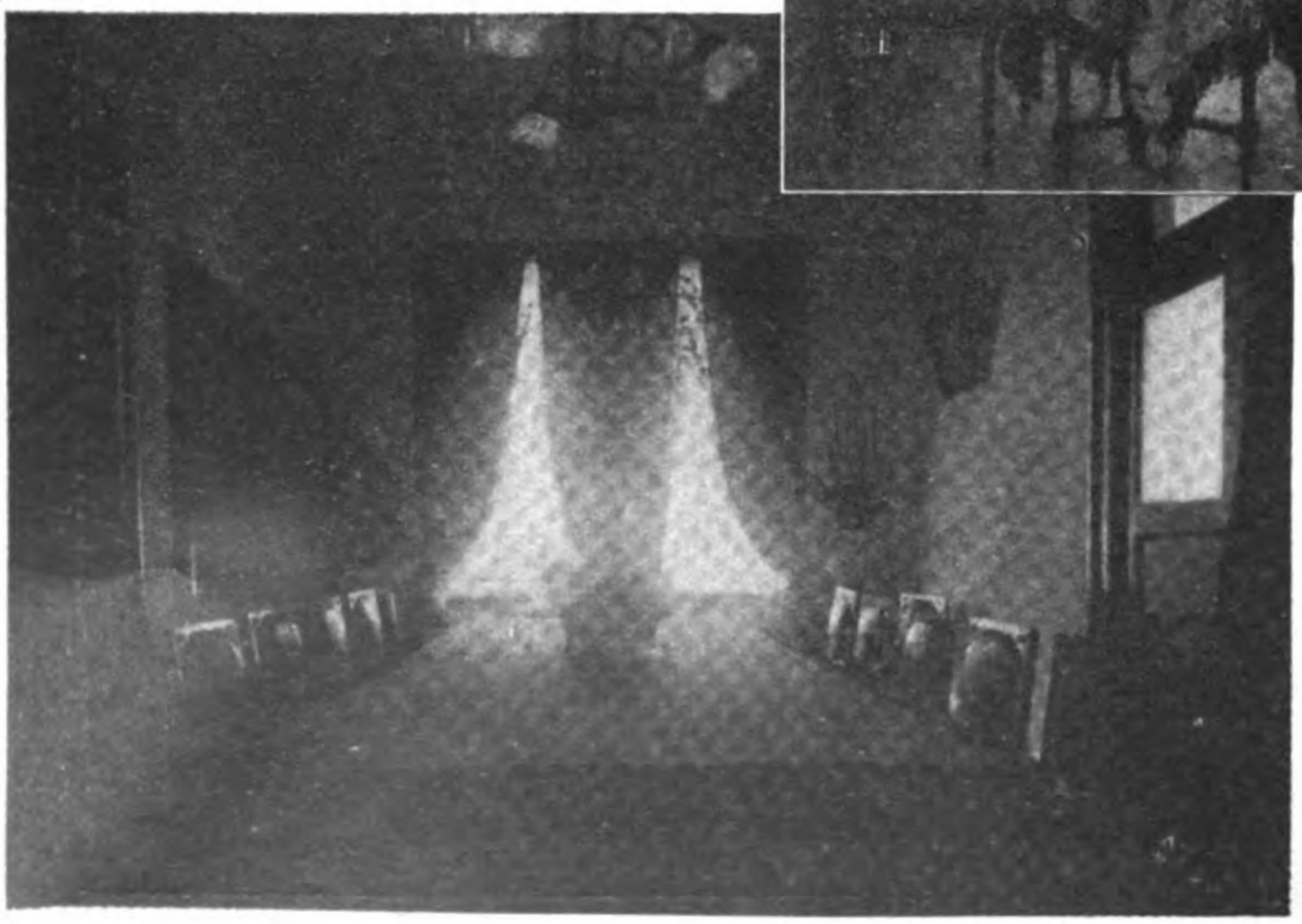


THE BUSINESS ROOM



RECEPTION ROOM



DIRECTORS' ROOM

THE SENŌ COMMERCIAL BANK, TOKYO

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generous to a fault Mrs. Senō can never tolerate the slightest laxity as to duty or the use of money. Anyone taking advantage of her gracious manner would meet with short shrift; and yet if one of her employes is ill or has illness in his family, Mrs. Senō is the first to call and offer assistance as well as sympathy.

When travelling, this humble bank president usually goes third class. After she became a large shareholder in the railway she was presented with a first-class pass on the line, but she still went third. One of the railway officials ventured to remonstrate with her for this modesty, and she replied that as a part owner in the railway she felt that to some degree she was a host rather than a guest, and that she should leave the first-class cars for those who had tickets, and were often driven to inferior cars or lack accommodation. This in itself is sufficient to indicate the character of the woman.

At the same time Mrs. Senō is no miser, as is easily seen from her generous contributions to the public good and to private charity. When the war broke out with Russia many patriotic Japanese went to the authorities and offered subscriptions toward the war chest. The first person to do this was a woman, and that woman was Mrs. Senō, now president of the Senō Bank of Commerce, Okubo. This is in itself sufficient to enshrine her in the heart of the nation. Indeed there are few bank presidents that are as fully such in character as in name to the degree that this woman is. Most of her funds are invested in concerns that promote national progress or some public good, and are designedly so invested. She is the ideal of what is meant in this country by a Japanese citizen.

When the Senō family said farewell to the old homestead at Fukuyama in Hokkaido to move to Tokyo, there was universal sorrow in the community; and to show her own regrets at separating from her old neighbors Mrs. Senō made liberal contributions to public charities and distributed rice bountifully among hundreds of poor families. Mrs. Senō spends no money on ordinary pleasures, such as the theatre and other city attractions. Her greatest pleasure is in spending evenings with her grandchildren, telling them stories, asking questions about their lessons, hearing the gramophone or the violin, and generally promoting the education and development of the children. She says she never feels real happy except when helping others. The family motto has long been the one word, "sincerity." When one of the children quarrels, or otherwise offends, she always leads it apart, and bringing the little transgressor before the family altar, she points to the ancestral tablet there enshrined, on which is inscribed in golden text the family motto: "Sincerity." Simply remarking that the wrong committed is contrary to the teaching of the family ancestors, she lets the little one depart, no further rebuke being necessary. Mrs. Senō is thus a remarkable example of the type of woman which Japanese civilization can produce.

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CAPTURING THE LEVIATHAN

By "ONZAN"

FROM of old Japan has been a land of leviathans, more especially leviathan of the deep, as may be inferred from her mythology, tales of the dragon; and even in her poetry are to be found verses in reference to whales and other sea monsters. Tradition has it that when Jimmu Tenno, the first Emperor of Nippon, completed his great campaign in subjugation of the savage hordes of the north land, he celebrated the triumph in a great banquet on the sea beach, on which occasion the conqueror composed a poem, wherein the chief of the savages was compared to a whale caught in a net. The inference is obvious that for more than two thousand years the whale has been a familiar object of pursuit among the coastal inhabitants of Japan. In the Manyoshu, too, the oldest anthology of Japanese literature, there is frequent mention of the whale. A favourite pillow-word in Japanese poems of the early days is *izanatori: izana* means 'whale' and *tori* means 'catching' indicating how closely the feat of capturing this great fish was associated with national songs of triumph, impressing itself permanently on communal memory.

The old method of catching the whale in Japan was more simple if less successful than the methods used to-day. The boats of primitive times were too insignificant to sail the stormy seas in pursuit of monsters of the deep. The plan adopted was to wait on shore till the leviathan put in an appearance, a plan used to some extent even down to the present day, especially among the less pretentious whale-fishers. A watch-tower was erected on some eminence, from which a sharp lookout was kept, while the hunters remained in readiness to man the boats. As soon as the watchman spied a spray of water ejected above the surface of the sea, or actually caught sight of a whale tumbling about in the offing, he gave the alarm, by shouting or by messenger in old times, and by firing a rocket in more recent days; whereupon the men rushed their boats into the sea and put off in the direction indicated, the skullers at the oars and the harpooner perched in his wonted place in the bow. The onset was enough to terrify the hugest monster afloat, for no less than 30 or 40 well manned craft set out in pursuit, and the leviathan was quickly surrounded by some four or five hundred men, each one with battle in his eye. Every time the whale came to the surface he was forthwith stabbed by spears from all directions. Whether he maddened and lashed his pursuers and assailants into the air and spilled them about on all sides, seemed to matter little to men who could swim like fish.

The harpoon of old Japan was an effective weapon in its way. It consisted of a stout shaft of oak, pointed with a steel barbed point, the barbs on hinges that permitted them to open out, so that after they entered the body of the whale they could not be withdrawn again.

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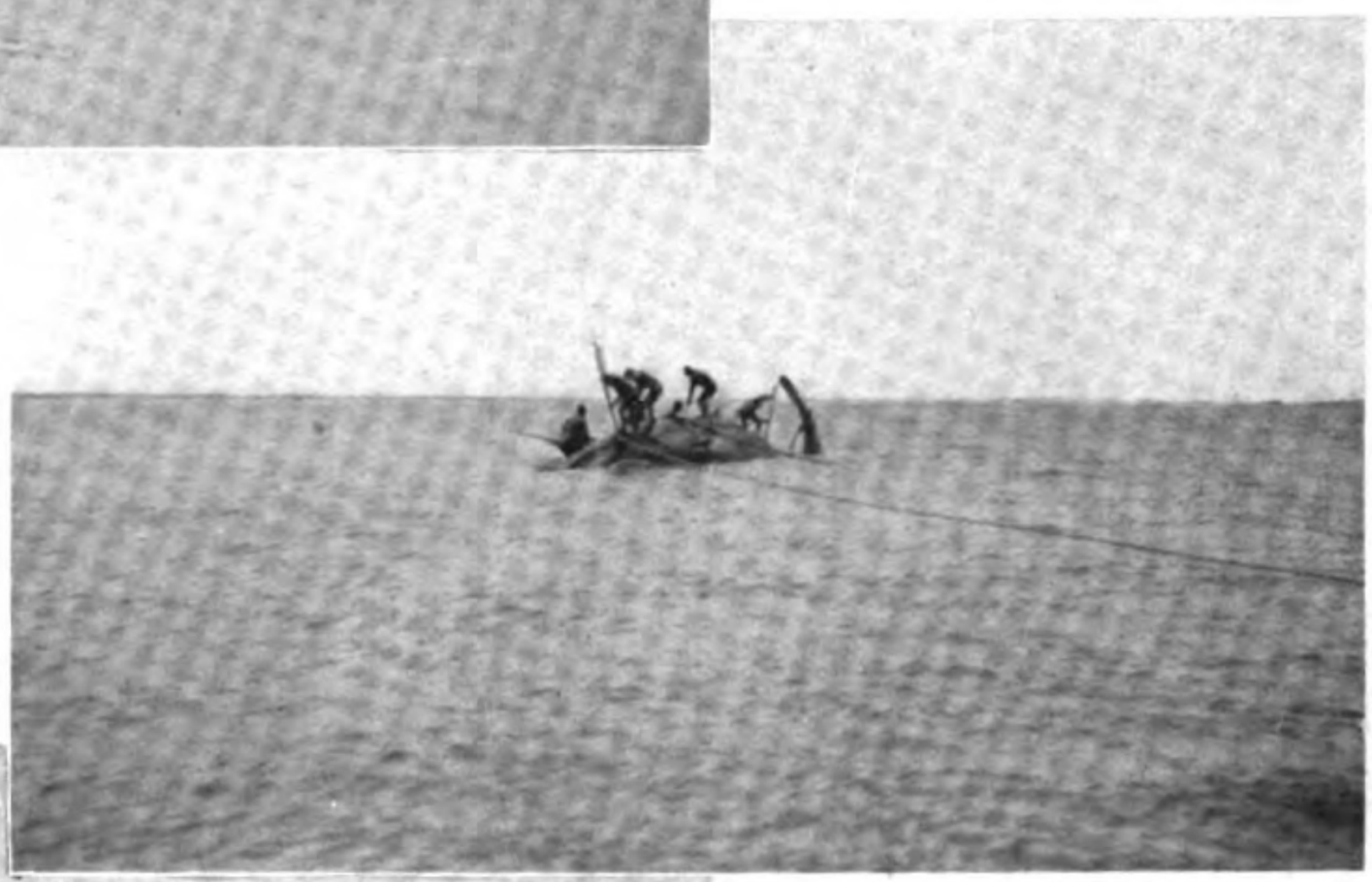
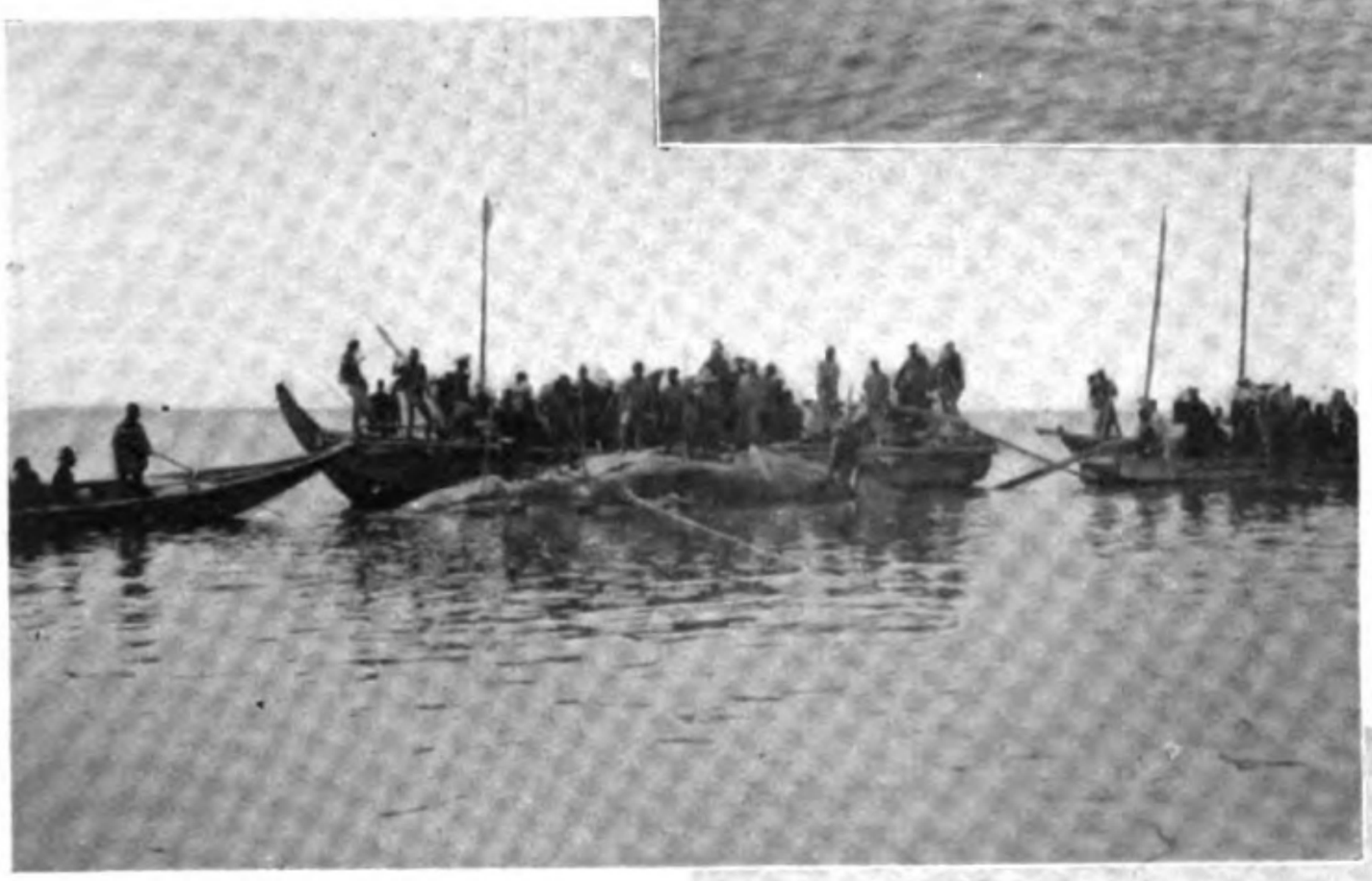
JAPANESE WHALERS



BOARDING A WHALE



TOWING WHALE
ASHORE

CUTTING UP THE WHALE

CAPTURING THE LEVIATHAN: JAPANESE SYSTEM

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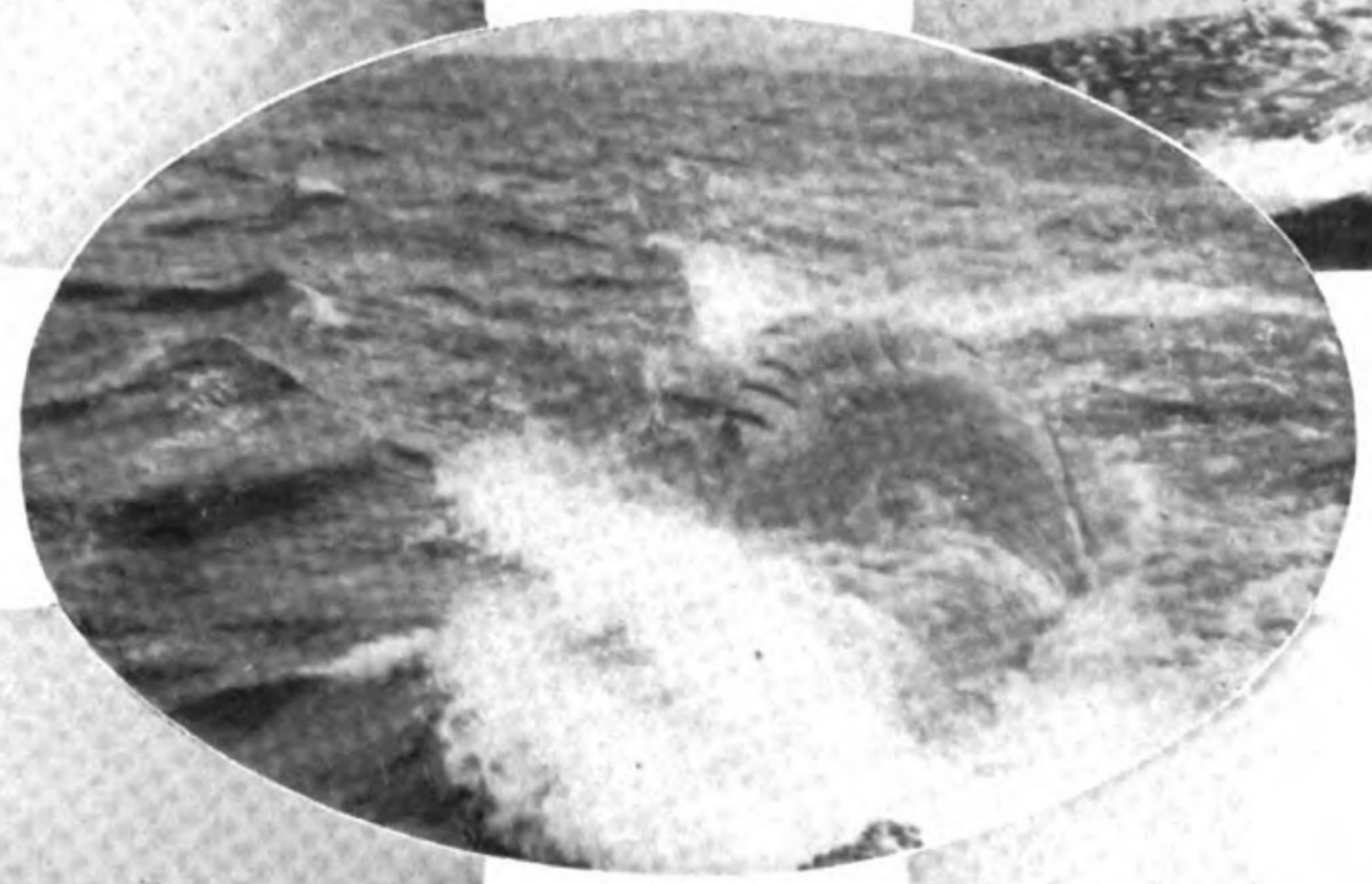
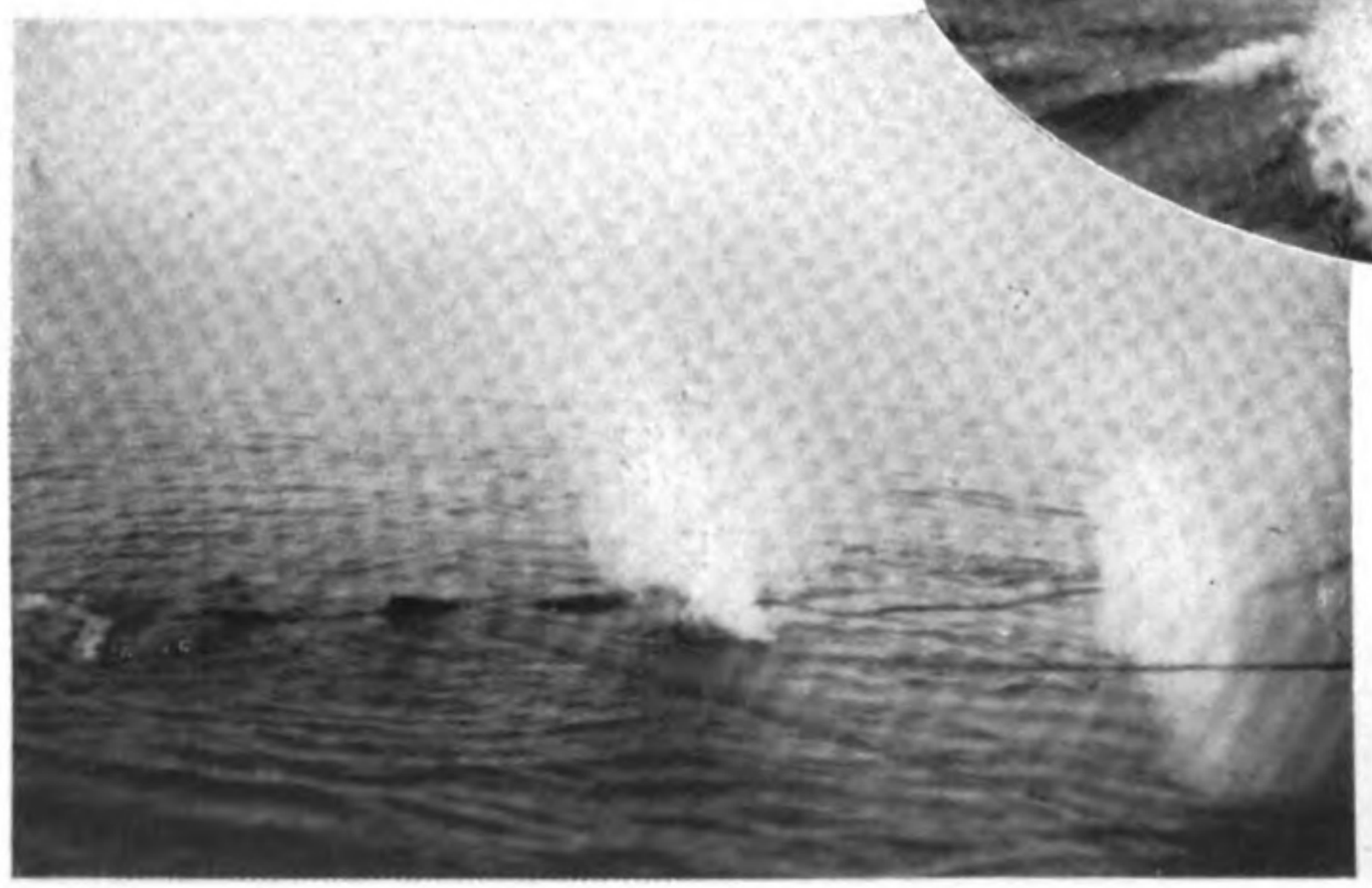
WHALE-FISHING, STEAMER WITH GUN

DRAWING UP THE WHALE



STRUGGLING WITH HARPOON



HARPOON TAKES EFFECT

WHALER BOUND HOME

CAPTURING THE LEVIATHAN

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From the earlier and less effective weapons the whale often wriggled free, but those of later times held, once the penetration was deep. And a line was attached to the end of the harpoon shaft, just as in western countries, the whale being unable to get clear of the boat, once he was successfully harpooned. It was a long and dangerous process, however, for the whale had to be pierced many times before he lost blood sufficiently to grow weak and give in to his enemies. But in time he is exhausted, and when finally he floats helpless on the surface of the deep, the song of triumph is loud and long. Strong ropes are then attached to the carcass and it is towed shoreward.

Every man who takes part in the capture is entitled to a share of the prey; and consequently the whale has to be divided among the villagers. There is an old saying in Japan to the effect that "one whale makes seven sea coasts rich," which shows what the capture of big fish meant in the poorer days of the nation. In fact the capture of a whale meant the harvest of a year to the fortunate community. They risked their lives for their living, and they duly appreciated the result. Not often could the capture be made without losing some one, a husband, a father or a brother. It was a serious business, and when successful, the gratitude was great. Like insects on the leaves of trees, floating on the deep, they set sail into regions of unknown danger, into the very face of death; and the tiny insect upon the drifting leaves attacked a monster as big as a mountain. Should the monster lift so much as a fin, the insects were hurled into the air as dust, and some were overwhelmed in the tide. The whale-hunt had thus always an air of mystery. It was an adventure of the most exciting nature, and called for courage and great presence of mind; and the whale-fishers were among the most admirable of men.

With the advent of western ways and means of taking the whale most of the former methods have passed away. As soon as European and American ships began to cruise about the coasts of Japan they discovered the wealth of the whale fisheries. The Americans were the first to enter the new enterprise. The American whalers were more expert than the native fishers and gleaned the richer harvest. One of these ships is said to have taken home in one season as many as 2,400 barrels of sperm oil. The American market was affected by the rich harvest from the coasts of Japan. Europe heard of it, and in no time whalers from Norway and other lands came upon the scenes. In the year 1846 no less than 290 foreign whalers were busy along the coasts of Japan. It was not long before the whale crop began to decrease, and the Japanese fishers felt the pinch severely. The foreigners had come in with their superior equipment and reaped the harvest, leaving the native hunters without redress. Worse than all, the foreign methods had driven the whales off shore, where the native fishermen could not follow them, so that they had no chance to catch even the few that had happened to escape the invaders.

The Japanese realized that unless they adopted the western method of pursuing the whale, the business would be all up with them. In 1894 a man named Akahide Sekizawa imported American whale ships, and was so successful in using them that others had come well into general use. In that year, too, one, Jūrō Oka, introduced the Norwegian system, forming a whaling company for the purpose, and in the first year paid the shareholders a profit of 180 per cent. This Company developed finally into the Oriental Whaling Campany, now one of the wealthiest in the Empire. In 1908 the company made a profit of about 2,500,000 *yen*.

At present two whale-fishing systems prevail in Japan: the American and the Norwegian. The American system is a kind of improved form of the old Japanese method. Boats manned with rowers and harpooners cruise in the vicinity,

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ready to attack the whale when he appear. The boats are in charge of an accompanying ship, from which they are lowered when the grounds are reached. The Norwegian system is somewhat different. This system attacks the whale with guns, like a battleship. A steamer of about one hundred tons and capable of some ten knots an hour, carries a whale gun in the bow. The gun is about five feet long, and shoots a harpoon, like a rocket, with a line attached. The gunner must be an expert at the business. He posts himself at the gun, and when the whale is seen, it is approached till within about 120 feet, when the mark is taken. After the harpoon enters the body of the whale and the monster begins to pull, the barbs open out and the harpoon is there for good. The line of some one thousand feet gives him plenty of play; and he is thus worried till exhausted, when capture is easy. This method requires a very skillful gunner. The Norwegians are unexcelled at it; but in recent years the Japanese have proved wonderfully expert, and on their ships Norwegian gunners are not employed so much as formerly, though many of them are still engaged on the Japanese whalers.

The most expert whalers in Japan come from Kyushu, the oldest and most experienced of the whale catching districts. The wealth brought to Kyushu by the whale fisheries every year is something enormous. Every portion of a whale's body can be used. Whale meat is to the inhabitants what beef is to western people. The greatest centers are the Loo Choo islands, Goto and Hirado, the provinces of Kumano-ura, Kii. In Tosa, Choshi and Shimosa the fisheries are also quite active, as well as off the coast of Korea.

Japan, like England of old, taxes the whale. Was it not a custom in mediaeval Britain that when a whale was taken within three knots of the land it became the property of the king? The head of every whale caught had to be offered to the king, and the tail to queen. In Japan too it was an old custom, especially in Choshi, that if a whale were killed, one-twentieth went to the *daimyo*, and if found dead, one-tenth must be so presented. The present whale tax is a prefectural impost and differs according to the district. It usuully amounts to from 30 to 100 *yen* a wnale.

The excitement of cutting up and dividing a captured whale, according to old style, is something to witness. When the huge body lies high and dry upon the beach the men strip themselves naked and go at the carcass with big saw-like knives and cleavers as heavy as axes. They cut their way into the body of the monster as if tunnelling under a hill. Shouting and gesticulating they penetrate to the innermost, each coming out with some new section of his 'innards' to be laid away. In and out of the big incisions made, they rush, covered with blood, looking like horrid red devils, while the population gathers round to witness the absorbing operation. Some time ago while this sort of thing was in process, the men cutting and cleaving with great activity and excitement, there was a sudden report, as of a gun going off, and one of the men fell dead, protruding from the side of the bleeding monster. It seems that in capturing that whale shells had been used. One of them had entered his body without exploding. When struck by the axe, it went off, killing the man on the spot. The old whale-fishers of Japan have a habit, too, of singing a requiem for the consolation of the spirit of the whale as the carcass lies helpless on the water, the song sounding somewhat pathetic across the waves. And when the big carcass is brought ashore the men hold a great feast, a sort of banquet of victory. At this feast they beat drums and chant a refrain, known as the *iwai* song. After each has sung, the whole company lifts hands aloft and the music ends. But among whaling companies, which are fast supplanting the old-time fishers, ancient ceremony and ancestral custom are giving way to what is purely practical and materialistic. In old Japan labor and adventure partook of poetry and religion. The activities of men were shared by the interest of the gods. To-day labor is soulless, a matter of money and enough to eat and wear.

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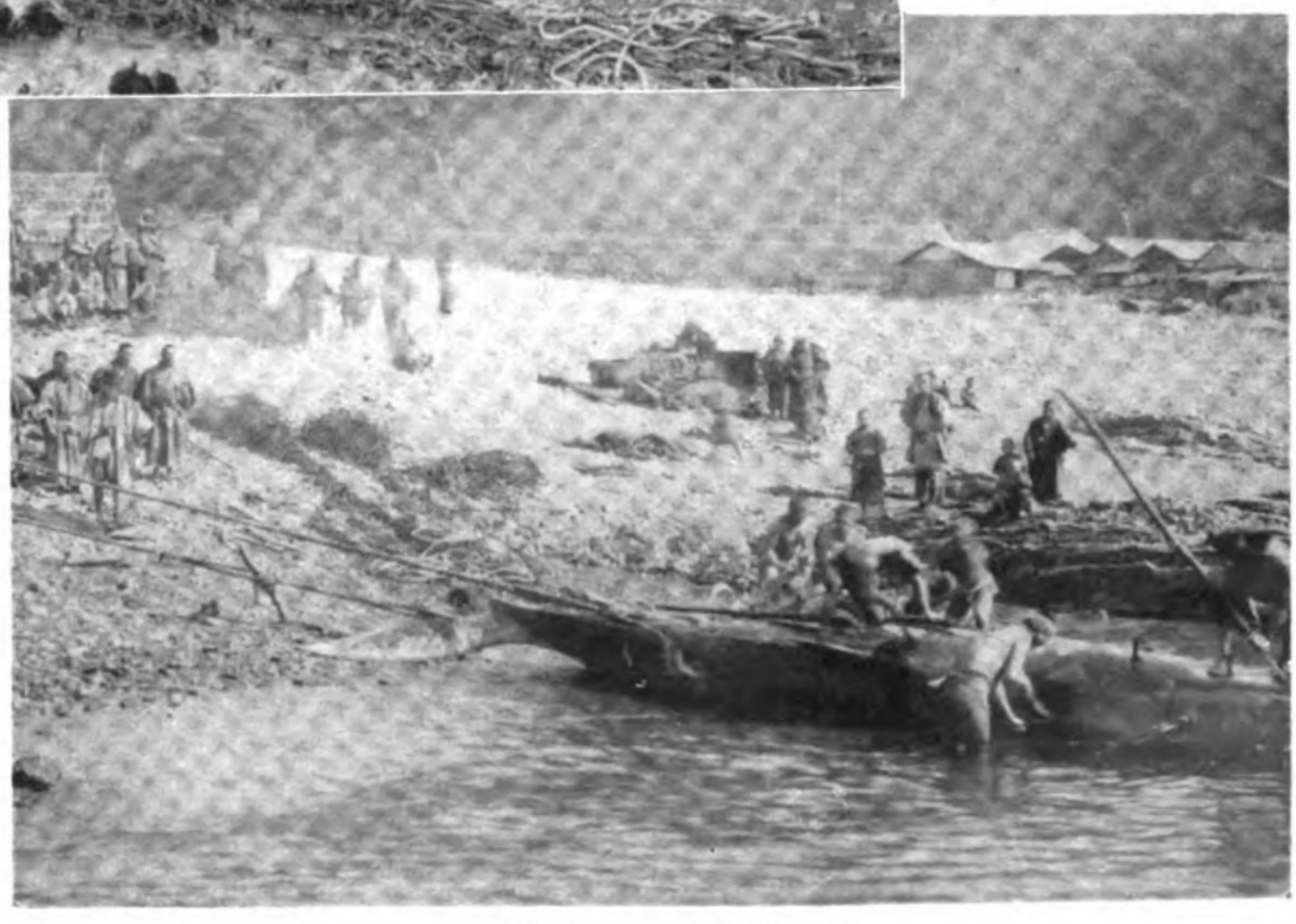
WHALE BOATS

CUTTING UP A WHALE, TOSA PROVINCE



LANDING A WHALE

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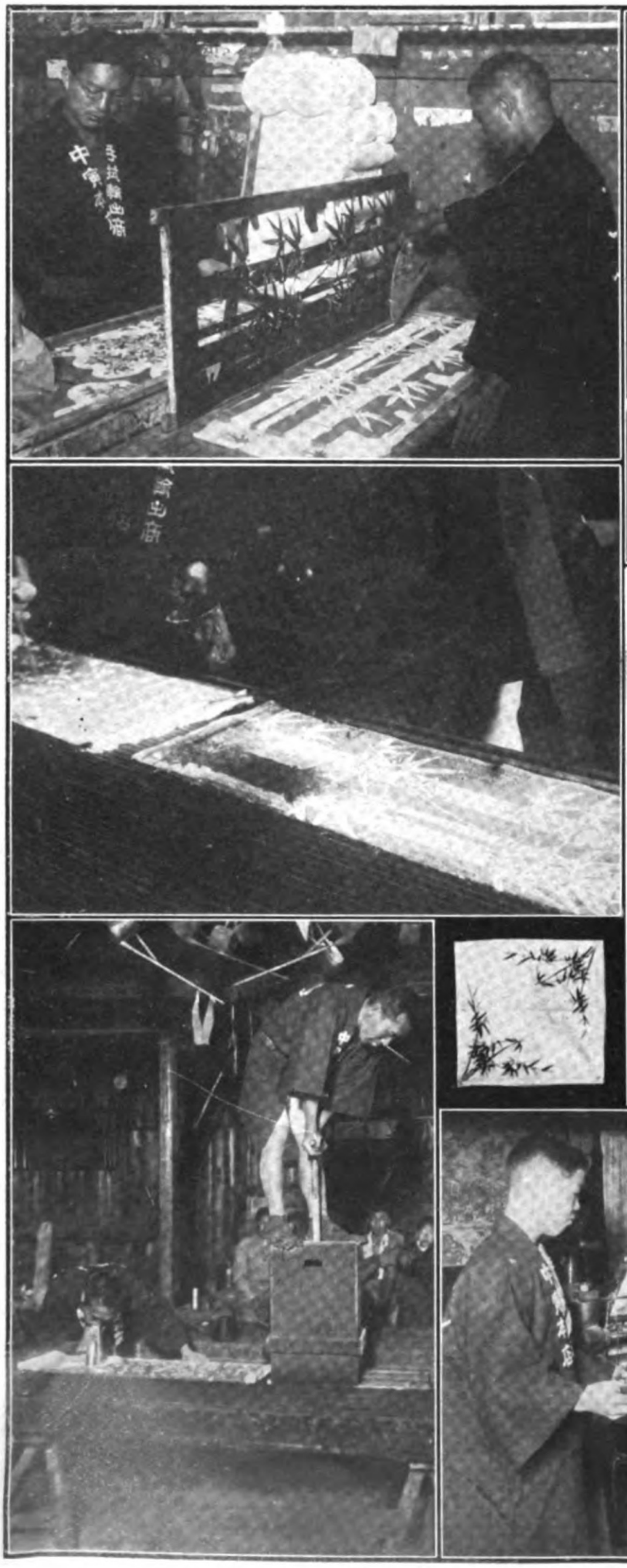

PROCESS OF MANUFACTURE

JAPANESE TOWELS

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THE JAPANESE TOWEL

By "AKINDO"

TO any one not familiar with the Japanese towel its mysterious significance will be unknown. To begin with, it is not at all the sort of thing that in the West might be fancied from the name. It is a long piece of cotton fabric of a rather gauzy nature, the length being about two feet and the width some ten inches; and the whole is ornamented in blue figures of rare and artistic design. The higher classes use it for drying the face and hands after ablution, but in addition to such uses, the humbler classes make a handkerchief of it as well. Thus it is a common sight wherever one goes, hanging from the girdle of the laborer to mop his perspiring face and to wipe his hands when he washes off the soil. The custom lifts him eminently above the western laborer who is wont to resort to his sleeve or his trouser legs to relieve his hands of moisture. And so the Japanese never lifts a towel to his face without beholding some fair scene depicted thereon, to remind him either of the beauty of his country, the habits of wild life, or the history whence his race has sprung.

Now, when foreigners began to come to Japan they deemed the Japanese towel too limited for their purposes, and imported the article to which they had been accustomed from childhood. Japanese manufacturers soon caught on; and now the Japanese can produce as good towelling after the western style as any one would want. But the foreigner could not rest content to give up hope of being able to make some possible use of so dainty and artistic a thing as the native towel. Consequently the foregn lady began to cut them up for breakfast doylies, and patch them together for table centers and breakfast or tea cloths, as well as for summer bedspreads. The delicate blue designs were quite artistically set off by the adoption of this plan; and the habit became universal, until now the Japanese themselves do a hustling trade in transforming the native towel into pieces of household linen and finery.

If one is walking down the Ginza, the main street of Tokyo, where the tram lines cross at Owari-cho will be seen an old fashioned shop for the sale of native towels and *tabi*, or socks for wearing with *geta*. Here the shop-men squat on mats just as they did centuries ago, some cutting out and others sewing up the dainty covering the people use on their feet. The master of the establishment, in his old costume, will be seen somewhere in the background, ready to welcome the customer with his incomparable bow; and among the customers will be found almost as many foreigners as Japanese, the foreign ladies occupied in endless dreaming over what designs in towels to select; for this *tabi* shop also deals in towels. Among them are many tourists; for the visitor to Japan can bear home with him or her no greater curiosity than a native towel, especially if designed for transformation after the manner of the local foreigner. To attract the special attention of the tourist, not infrequently foreign letters

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and designs are stamped on the towels, and the purchaser displays a sad defect in taste if induced to prefer these to the real native design, which is always much more artistic and beautiful. At first it seemed somewhat mysterious to the Japanese towel-shops to see the demand for them among foreigners. The merchants could not make out what the strangers wanted with the towels. The Japanese laborer often ties a towel about his head in lieu of a hat in hot weather. Did the foreigners want the towels, peradventure, for any such use as that? In time it came to be found out, however, that the foreigner did not utilize the towel after the Japanese fashion at all; he transformed it into something wholly different. It was being made up into all kinds of table and bed linen; and as the colours are fast, it washed well and always looked pretty. The custom of so utilizing the Japanese towel has now spread through most of the Far East, and even to the west, and there is an increasing export to supply the demand. The extent of exports in these towels, which singly cost only a few *sen*, was, last year, over 158,000 *yen*, which, this year, promises to be doubled. Indeed the extent of export is not actually known; for there is a considerable export of the towels made up into table cloths, table napkins and bedspreads, and are included under these heads in the export lists.

One of the largest export firms engaged in this trade is the Nakatora Company in Kanda-ku, Tokyo, where more than 200 hands are always busy preparing, printing and packing the towels for export. The mode of dying is unique and interesting. The patterns is cut in paper stenciling. A *tan* of white cotton cloth is taken, that is, a piece about 24 feet long and about one broad, and the cloth is laid along a board of equal length. The whole *tan* is printed with the same pattern, and will make several towels of similar design. The paper stencil is laid on the end of the cloth, covering the length of one towel, and then smeared with a kind of rice paste; another towel length is then turned up over that, exactly even with the towel length underneath. Then another stencil is laid on exactly even with the last; and another length of towel is turned back over it after it is smeared with rice paste; and so the process in continued until some two *tan* of cloth are folded in this manner with stencils of the same pattern between and exactly over one another. Then the square bundle is placed in a press. Indigo dye is poured over it, the colour going through the cutting in the stencil only, and so soaking down until it appears through the bottom stencil, an air pump being used to force the dye through as quickly as possible. As soon as the dye has gone through the bundle, the stencils are taken out and the rice paste is washed off, leaving the beautiful blue pattern indelibly outlined on the material. The whole thing need not take more than half an hour. The Nakatora firm turns out about 200,000 towels a day.

Like most Japanese firms the headship of the establishment is hereditary; and Mr. Torakichi Inouye, the present occupant of the position, is the fifth descendant of the founder of the business. Though yet only a youth of 22 he has made an excellent manager, and has been so acting since he was eighteen. He it was who saw the export possi-

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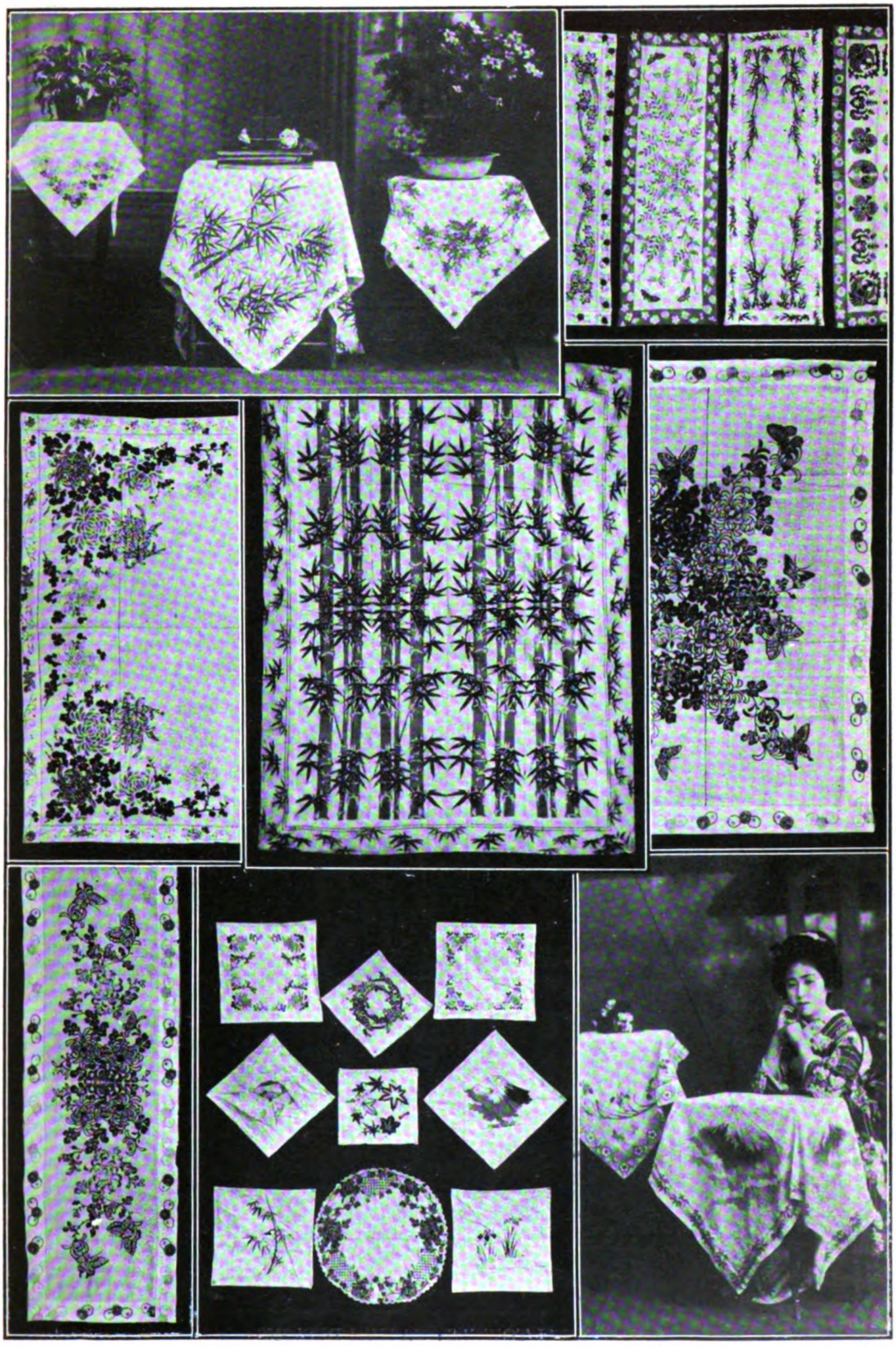

JAPANESE TOWELS MADE INTO HOUSEHOLD LINEN

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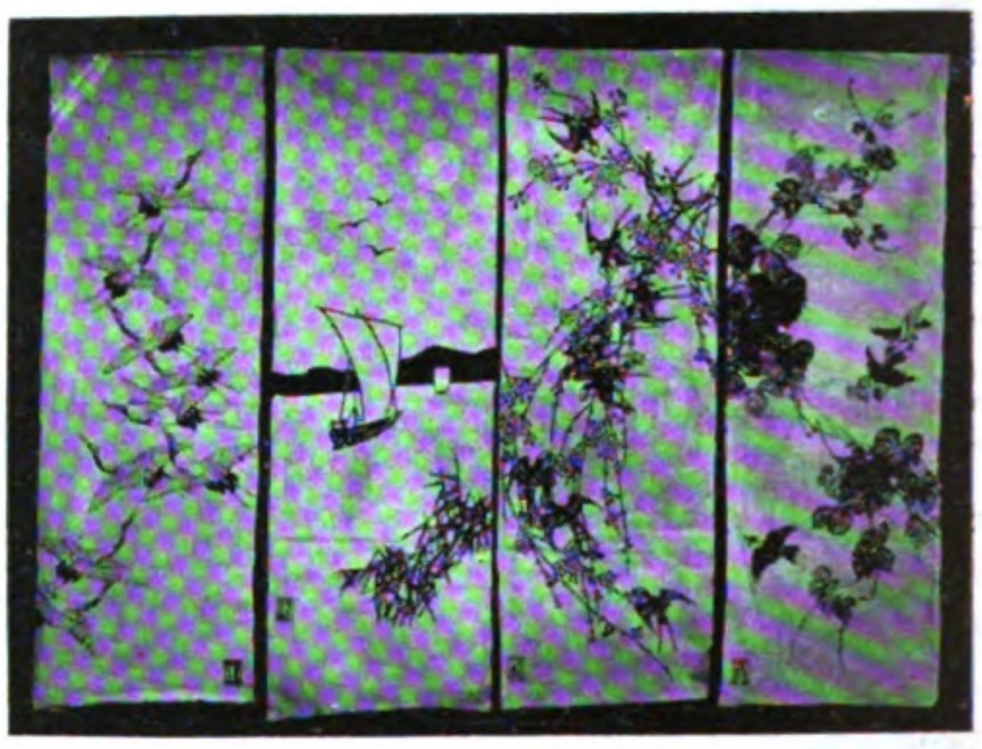

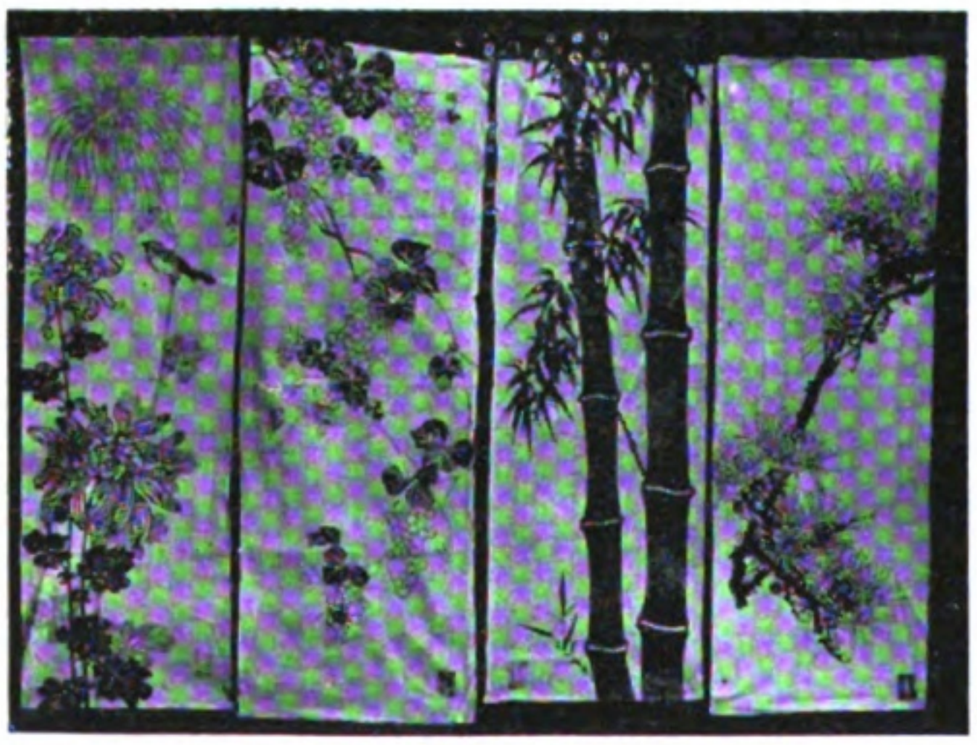

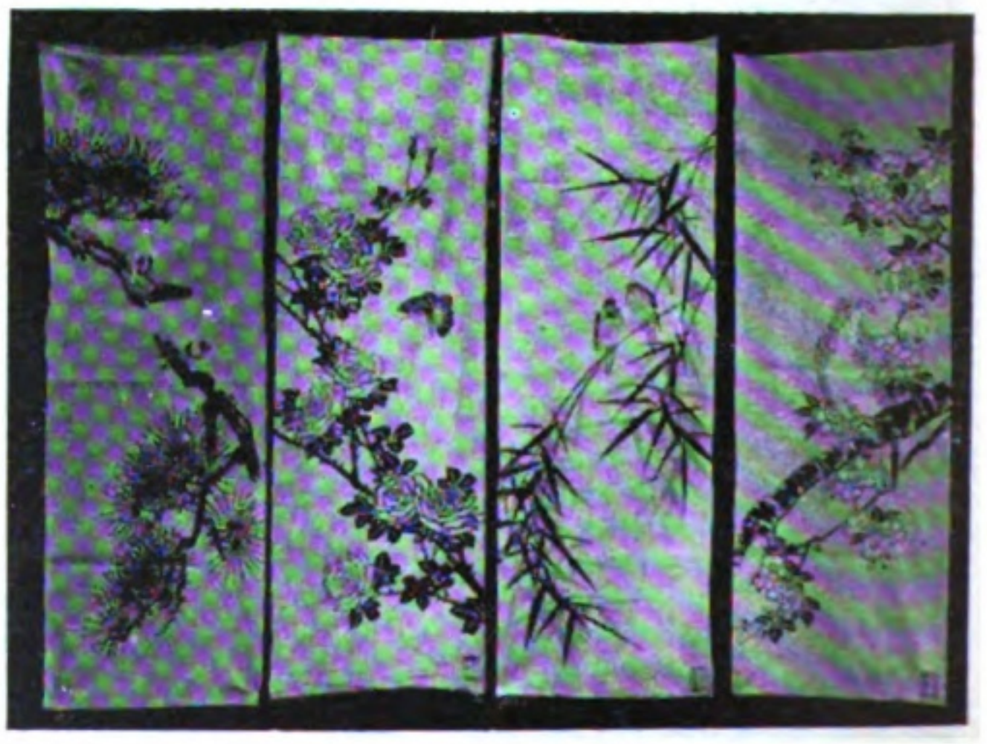

JAPANESE TOWELS: NATIVE DESIGNS

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bilities of the Japanese towel; and having an expert eye to buiness he began to send towels abroad with instructions of how they could be utilized, and samples of the same. The trade has so increased during the last four years that he has now to fill orders reaching the enormous volume of some 12,000,000 towels per month. The young manager did not enter upon business without first obtaining a good general education; he is a graduate of the Keiogijuku University; and having been brought up in the atmosphere of towel production, he is familar with every phase of the trade, and it is not to be wondered at that he has made such a brilliant success of it.

In the towel business as confined to Japan it has its busy and its slack seasons; and the young man, upon assuming the managment of the firm, was at first much at a loss to know how to tide over those slack seasons without loss. It was in pondering this problem that he hit upon the possibility of developing an export trade. The possibility occurred to him from reading an old commercial magazine that happened to fall into his hands one day. He figured out that the towels that would have most attraction to foreigners would be those of such design as to form one complete pattern if sown together, and be artistic and beautiful at the same time. So he set to work designing and worked out some very beautiful results, that are having an immense vogue abroad. He is ever studying and inventing new styles and designs. He has now produced towels which, when put together, make very pretty summer curtains, and even dressing gowns. He consulted with foreigners, who assured him that the results would be considered beautiful abroad, and they advised him to enter upon the export of the towels. He acted upon the advice; and by advertising in foreign papers and magazines the demand increased, until in a comparatively short time he had plenty of orders from abroad. The business has gone on increasing until the firm is now the largest in Japan. Among the foreign firms that deal in the export of the Nakatora towels are Messrs Jardine, Matheson and Company; Samuel and Company; Davis and Summers and so on. Most of the exports up to the present go to the United States and Australia, but there is an increasing demand in Europe. The average output for the last ten months has been about 1,400,000 pieces per month. The actual number of pieces shipped in the ten months was 77,990,000.

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MY PEOPLE

Teru ni tsuke

Kumoru ni tsukete

Omou kana

Waga tamigusa no

Uye wa ikani to!

× × ×

Whether it rain or shine,

I have one only care:

The burden of this heart of mine

Is how my people fare!

By His Majesty the Late Emperor,

Tran. by J. Ingram Bryan.

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THE REGIMEN OF WOMAN

By KUROIWA SHUROKU

ONE of the most pressing and interesting questions in modern Japan is the future of the Japanese woman. What road should she take, and what direction does she appear disposed to follow? Japan is growing desperately anxious that the future of her womanhood shall not be as it may be, but as it ought to be; and must be, if progress is to be expected. Woman's future, in Japan no less than in other countries, cannot be wholly independent of the trend of society generally; but as this often takes a turn quite different from what was anticipated, a nation should have a definite ideal for its womanhood, and assist the rising generation in cultivating it. The nation should have its mind made up as to the way woman should go, and then see that she walks therein.

In this respect, one may presume, there should be no great difference between the ideals of the east and the west. In all progressive countries today woman, for economic reasons, is being forced into occupations other than domestic. The woman of our time has the same desire as her brother or husband for luxury and pleasure, both of which are impossible without some degree of financial independence. Woman is coming to be as discontented as man unless she can gratify her will. And, moreover, a good many men nowa-days are not above seeking wives who can command an income in some way. With the progress of education, too, and the growth of enlightened ideas as to rights and freedom, women are refusing to be longer treated as toys or slaves by men; and this alone is sufficient to drive all the more high spirited females toward economic independence.

Thus pressed by the general current of the times women are more and more forsaking domestic life and responsibility in Japan, as in other lands, and the nation has to face and deal with the new conditions. Such changes are far more radical and revolutionary in Japan than abroad, for in this country we are not prepared for them, whereas in occidental countries the revolution has been slow enough to give time for thought and preparation, though in some respects the change in Europe has been so rapid and radical as to render the situation acute, as may be seen from the suffragette agitation in Great Britain. In Japan the male notion of woman's duty has hitherto limited her to the sphere of home and its duties. The main idea was attention to the kitchen and obedience to her husband. When the Japanese man thinks of marrying, his one idea is to get what in common parlance is called, "a good wife and a wise mother" to make a home for him and his children. It is now seen, however, that the mere desire of man cannot direct the social current. In Japan at least the 'kitchen standard' of wifehood is fast becoming obsolete; and many are crying out for "strong wives and brave mothers," if not in some cases for "ready-cash wives and dollar mothers."

Such is the current of society, and we cannot get out of it. This being so the only thing to be doue is to make the best of it. It is our duty to utilize the tendency of the times for the best interests of the nation: in other words, to direct, as far as we can, the social currents along wise and fertile courses, so as to produce the best results under the circumstances. In this way tragedies will be rendered as few and far between as possible.

It is generally recognized that the women of occidental countries are more

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advanced in this respect than those of Japan. But if the British suffragettes represent the vanguard of female liberty, the Japanese will be content for some time to come to have it so. Such tactics are good examples of the tragedies we wish if possible to avert by the way, in Japan. There are therewith associated errors of statesmanship, too, that Japan must by all means avoid. Happily there is, as yet, slight danger of suffragettism in Japan. We are not of those who cry safety before we are out of the bush, however; and it may well be, indeed, that tragedies of another kind are yet before us.

In her struggle for freedom against the domination of man, the Japanese woman has one weakness she will have to overcome, before her future can be hopefully assured. She woefully lacks a capacity for that *neutral attitude* which she must assume toward man, if she is ever to measure swords with him successfully, and meet him at last on an equal footing. By a neutral attitude, I mean the capacity to unsex herself on all occasions of competition with man. If a woman goes into business, for instance, her only hope of competing successfully with her male rivals, is to assume the habit and character of one who is neither male nor fema'e, but simply a person filling a certain position and fulfilling the duties required in the most approved way. Now this is very difficult for a female like the Japanese girl, who on all occasions never forgets that she is a woman, and has woman's ideals to live up to. But the more womanly a business person is, the less likely is such a person to do better than a man at the same work. It is, therefore, next to impossible for the Japanese woman to undo her centuries of womanly quality and attainment and assume the hard, matter-of-fact attitude of a business man. Her whole mental make-up and temper are against it. How can she succeed in making herself neither a man nor a woman, but simply a plug in a hole? The very minute that in the transaction of business she comes in contact with one of the opposite sex, the Japanese woman shows that she is a woman. She is always conscious of the delicacy of her sex, and that man rules her, and that she never knows but that the man she is trying to strike a bargain with, or out-do in some transaction, may some day be her lover and husband. This sex-consciousness is much more potent in Japan than it apparently is in western lands. It is simply the virtue of modest womanliness face to face with the hard, unsentimental facts of the modern materialistic world. When the Japanese woman dons a business garb and tries to shed her maidenly smile, and adopt the language of sexless neutrality in facing the world, she shows at once that she is at hopeless odds with her competitors. She has special female habits, too, which, from a business point of view, are faults that may ruin an enterprise and precipitate a tragedy.

In my opinion the surest and quickest way by which the Japanese woman can compete with man and bring him to her feet, is for her to preserve her sex sacred and remain unmarried until she meets the man of her heart. Not the simple, but the *single* life, will in no time subdue the Japanese man and send him worshipping at the knees of woman. Spinsterhood may appear in the eyes of some to be contrary to nature, and Japanese notions of womanliness, but according to the old proverb, that "a chaste woman never marries twice," it is quite possible for a woman to refuse marriage and still be a true woman. It is in any case not a real refusal, since she refuses only because the right type of man is wanting. Others may object that such an attitude would lead to a reduction of the birth-rate and a diminution of the population. No doubt it would; but if woman has to make a choice as to whether she will remain single and reduce the birth-rate, or marry and become a slave to man, she would appear to be justified in choosing to suit herself. If population is to be maintained only by the enslavement of womanhood, will not the people themselves be slaves, being the offspring of slave mothers? The long and the short of it is that man must make woman free or go without wife and

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children; for the trend of society to-day is in this direction and man cannot change it. The further trouble is that a good many women are taking a position by which they would choose both of the alternatives suggested; they do not wish to forfeit the right of marriage, and at the same time they do not wish to become the slaves of men. The attitude is a contradiction that will defeat itself, and result in tragic consequences. My conviction is that woman has in her own hands the key to the situation; she can say to man: "Set me free, or I will destroy the human race!" If the women take this position they will soon bring man to his senses. In the face of it, man would soon lose his arrogance and overbearing, and learn to eat humble pie. Under such a state of seige it is not difficult to see on which side surrender would lie. The position would, in fact, be reversed and men would become the slaves of women.

Thus it will be seen that every woman has in her own hands a weapon no man can successfully withstand, the weapon of absolute virginity. During all the long, sad years of woman's bondage she has never seen fit to wield this weapon as she can do if she wills, for the reformation and culture of mankind. But if she is to win the place she evidently is coming to believe herself destined to, this is the weapon she must use. True, nothing could be effected unless women as a body agreed to adopt this attitude. It might be very difficult to bring about such an organization. But the more women think of it, the more they will see that man is not only dependent upon woman, but that he has more respect for the woman who preserves her virginity than for the woman who gives way on any other than even terms as husband and wife. At any rate virginity will abolish slavery, and bring men as suppliants to the feet of woman. Woman might have to sacrifice much that is natural to her in order to effect the desired reform, but it would be worth the sacrifice. My conviction thus expressed, is offered as a neutral, and not as a man. Personally I am not willing to place all the responsibility on woman in this matter. It is man's duty as well as woman's to labour for the good of womanhood; and he should be ashamed to force woman to any such expedient as I have suggested. But if he fails and thus disgraces himself, woman still has the remedy in her own hands, and need never remain a slave to man.

At any rate the general trend of society to-day is in the direction of my contention. Society is driving woman from the home and the family into commerce and industry, into factories and offices and even lower forms of labour, by the thousand, yes even by the million; and unless something is done, and done soon, the situation will to some extent be as I have indicated. The question is whether it is better to do it as an organized effort than leave it to the fortunes of social tumult and uncertainty. This law of self-preservation is as strongly at work in Japan as elsewhere, only here it has not yet gone the lengths that it has abroad; but no doubt it will follow the same direction, and the women of all lands will in time attain the same destiny. Whether woman will come out of the struggle with her womanly qualities unimpaired, is an important question for society. The tendency will no doubt be to run to extremes for a time; and extremes always bring about a proper adjustment of balances and an arrival at the happy mean nearest the truth. But the time when we shall see armies of wretched bachelors approaching ranks of cold-hearted spinsters with averted faces, and supplicating them to yield to offers of marriage, is yet very far distant, and more distant in Japan than, perhaps, in any other section of the globe. But if women are willing to die for freedom, as some of them aver, then let them hold out for the single life until man gives in; the result at first will be a condition of extremes, but the wise medium will soon be reached, when neither sex will be enslaved to the other, but both will be equally free to *be* and *do* what is best for the interests of mankind.

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TWO HEROES OF OLD JAPAN

By "B"

FROM the 14th to the 16th century the powerful Ashikaga family held the leadership as shoguns; and their court was a center of art and learning where flourished painting, poetry, the tea ceremony and the highly intricate arts of gardening and flower arrangement. But with the increase of luxury and ease they allowed themselves to sink into effeminacy and sloth, and by the year 1597 the power fell from their hands altogether. With the decline and fall of the Ashikaga came the rise of powerful *daimyo*, who assumed much the same position as the barons did in England, and were little potentates unto themselves. The country fell into a state of anarchy and the barons in their fastnesses defied all anthority save their own. This condition continued until the rise of the great leaders, Oda Nobunaga, the *Taiko* Hideyoshi and Tokugawa Iyeyasu.

The two heroes of whom we write arose during this dark age of civil strife that formed the interregnum between the fall of the Ashikaga and the rise of Hideyoshi and the Tokugawa shoguns. Their names were Takeda Shingen and Uyesugi Kenshin, powerful generals and reckoned among the greatest strategists of their day. That they should have appeared at the same period and place indicates that opportunity often makes the man. So evenly matched were they for several years they fought with but little that was decisive in result.

Takeda, whose first name was Harunobu, but subsequently changed to Shingen after he entered the ranks of the monks was born in the province of Kai in 1521, where his father was a *daimyo* and a descendant of the great Minamoto family. The old man was noted for his fiery temper; and so wroth was he once with his son, the future warrior, that he dismissed him and refused to appoint him heir. But the son would not submit to the injustice and had his father sent to Suruga, and himself became *daimyo* of Kai. In 1547 when Murakami Yoshikiyo, *daimyo* of Shinano, opened war upon Takeda Shingen with 20,000 forces, the latter drove him into the province of Echigo, where he joined Uyesugi Kenshin, and both returned to the attack on Takeda Shingen. This offered the two famous warriors an opportunity to meet for the first time face to face in open conflict, and the result was one of the most historic episodes in the annals of Japan.

Uyesugi Kenshin was the second son of Nagao Tamekage, *daimyo* of Echigo, the name having been given him by his father in honor of a noted official named Uyesugi, for whom the *daimyo* had unbounded admiration. Born in 1530, young Uyesugi passed through a time of hardship, and learned in youth to bear the yoke and win his spurs; and was so distinguished for his faith and gallantry that he commanded the affection of the public. His tact and ingenuity were

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shown in the fact that after he became *daimyo* he despatched men disguised as merchants into the surrounding provinces to investigate the geography and to spy out the land, so that he would know how the land lay in case of trouble. When the trouble with Takeda Shingen commenced with the war of 1547, Uyesugi knew just what to do. For the next few years the conflict was steady and undecisive. At last the two heroes met in the historic struggle of 1551, and up to 1553 the issue was still doubtful. But the moment was at hand when fate or genius would decide who was to win. Kenshin entered Shinano with 8,000 troops and took up a position on the river Sai. Before him arose the well fortified hills where some 20,000 of Shingen's forces were ensconced and awaiting him. In order to decoy the enemy from its position he formed an ambush and sent out a party of woodmen disguised as soldiers, so that when the enemy came out to pursue the mock invaders the troops in ambush fell suddenly upon them and put them to rout. In this onset there were 17 attacks and counter attacks, of which Uyesugi won eleven. When Uyesugi began to retreat he was pursued by Shingen, but a large force of the retreating army suddenly appeared on the flank of the aggressors and utterly defeated them. In this struggle Shingen, mounted on his fine charger, made some desperate onsets into the fiercest of the fight. Then he attempted to escape across the river, covered by some attendants. On the way he encountered a great warrior equally well mounted. The latter flew at Shingen with his mighty sword, and the latter, being suddenly attacked and having no time to draw his own sword, warded off the cut with his war fan, receiving only a slight wound on the shoulder. Just as the aggressor was about to repeat the cut, a soldier goaded Shingen's horse from behind, and the animal plunged forward and carried its master beyond the reach of the fatal blow, and enabled him to escape. It was afterwards discovered that the doughty contestant of Shingen in that awful moment was no other than Uyesugi Kenshin himself.

The two famous warriors met for a final contest in March, 1559, at the battle of Kawanakajima. The forces of Kenshin were found established in so invulnerable a position that Shingen ordered an enveloping movement and made his main point of attack from the rear. But the night was dark as Erebus and many of the troops lost their way. Uyesugi Kenshin saw from the camp fires of the enemy that food was being prepared and that readiness was being made for an attack and he prepared himself accordingly. In order to take the enemy off guard he sent 8,000 troops across the river at dawn to attack the invaders. The surprise attack so bewildered the forces of Shingen that they were easily put to rout. But neither side gained a decisive victory, and thus the struggle was protracted indefinitely. The two heroes foresaw each other's tactics so clearly that most of the time neither could be entrapped by the other. Later on the two warriors in turn came into clash with Oda Nobunaga. Uyesugi defeated Oda's forces at Etchu, and Takeda Shingen met the army of Iyeyasu and defeated it.

Many tales are told illustrating the benevolence and humanity of Uyesugi

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Kenshin. As the province of Kai is an inland place, surrounded by high mountains, the salt supply had to be brought from Suruga which is on the sea. But the lords of Suruga and Sagami were not on good terms with the *daimyo* of Kai, and so they forbade their people to let the inhabitants of Kai have salt. When Kenshin heard of it he was much displeased, and wrote a letter to the offending lords, saying: "It is true we have been at war, but that is no reason why we should make the inhabitants of the country suffer: it is cruel to act thus, and it is likewise cowardly." And so the trade in salt was resumed and the people were saved from further suffering.

The death of Takeda Shingen was as romantic and aesthetic as his life was brave and chivalrous. In his attack on the Tokugawa forces he laid seige to Noda castle at Mikawa. In the evening a musician happened to come out on the battlement tower of the castle and play a melody so sweet that it charmed the heart of Shingen; and he drew too near in order to hear it better, and was shot by an archer. Thus died the great warrior from his love of music; he was placed in a stone coffin and sunk in lake Suwa, and his death was kept a secret for three years. Shingen excelled in painting and poetry as well as in valor and arms. It is said that he never cared to read books on Confucianism because their teaching with regard to filial piety always reminded him of the time when he had to defy his father, and he was thereupon seized with a violent headache.

Uyesugi Kenshin was seated at a banquet when the news was brought him that Shingen was dead. He put down his chopsticks and said: "Ah, how lamentable! I have lost the only man who ever was a match for me in battle!" And he wept. Then he issued an order that henceforth Kai should not be attacked, since, deprived of its leader, it would be sure to fall into internecine strife. In 1578 Kenshin took ill and died while engaged in an attack on the Tokugawa forces, and thus was removed the only obstacle to the progress of the Tokugawa supremacy. The present Count Uyesugi is a descendant of the famous hero. As the two heroes died in middle age, it may be said that had they lived the full time of life, Oda and Hideyoshi would have been suppressed and the history of Japan might have been different. At any rate they are ranked among the great heroes of old Japan; their names are on the lips of every youth; children call themselves 'Kenshin' and 'Shingen' when they engage in fencing contests, and at the boys' festivals dolls representing the two warriors are set up to remind the rising generation of the great ones that have been, and may be again.

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TAKEDA SHINGEN

UYESUGI KENSHIN

THE BATTLE OF KAWANAKAJIMA, SHINANO, BY KUNIYOSHI

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KOMATSU-HIKI, BY SHUSAI

JANUARY CUSTOMS

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JANUARY FESTIVALS

By F. YAMAZAKI

IN old Japan the most important day in January was the day of the Rat, the custom of China in giving certain days special names having long prevailed in Japan. On the day of the Rat, which happened to be on the 6th of the month, the courtiers of the Imperial Palace at Kyoto used to go into the country for an excursion; and once on the same day, the Emperor Uda visited Urin-in temple at Kitano. This custom of going on excursions on the day of the Rat was at its height during the greater part of the Heian era. The people everywhere took it up; and it was the custom to bring back a sprig of pine tree from the outing, the pine being regarded as a symbol of long and vigorous life. In later times the sprig became a tree, the excursionists bringing home with them small pine trees, which they planted for good luck. The custom went under the name of *komatsubiki*, or the uprooting of the young pine. The famous poet Tadamine wrote a verse on the subject, which has become historic:

Ne-no-hi suru
Nobe ni komatsu no
Nakari seba
Chiyo no tameshi ni
Nani wo hikamashi!
If one should fail to find a pine
When one goes forth on the day of the Rat.
How could one pray for longevity?

Another January custom of old Japan was that known as *Uzuye*, which took place on the day of the Rabbit. At that time the prince Imperial used to present to the palace certain bundles of peach, plum, camelia and other woods, together with plants, as a propitiation to the gods of plague, of whom the people of that time were in great terror. The farmers of Kamo village outside of Kyoto used to make a good thing out of it by supplying the bundles of wood for *Uzuye*.

On the 7th of January in old days came the custom of *Minomo-no-tomi*, or the wealth of Minomo. At mount Minomo in the province of Settsu there is a waterfall of the same name, near which stands a shrine to the goddess of wealth, *Benzaiten*, a deity of Indian origin. Here people flock from all directions on the 7th of the first month to pray before the shrine of the mistress of the pocket. In front of the image are three chests. In the covers of the boxes are small slits. The priest prepares thousands of cards, and writes on them the names of applicants. These are dropped into the slits by the owner. Some fellows manage to get more than one card, and drop them into the slits of different boxes. Then the priest drops a gimlet into each chest; and the card found punctured by the instrument will bring the man whose name it bears, great wealth. Of course the boxes are shaken up, so as to shuffle the cards, before the instrument is dropped in; and each box is treated in the same manner; but the first box brings better luck than the second, and the second than the third and so on.

The festival of *Hitachi-obi*, which takes place on the 10th of January, is rather interesting. The center of this custom is at the shrine of Kashima in Hitachi. The patron deity is *Takemikatsuchi-no-mikoto*, one of the ancestral deities of the nation, and the guardian of soldiers, with an eye to matchmaking as a side issue, thus trespassing somewhat on the rights of the deity of the Izumo shrine. The festival on the 10th of January is patronized chiefly by women; and comes in as a sort of leap-year privilege for those in need of husbands. The hopeful young ladies bring with them two strips of hemp, like an *obi* or belt, on one of which they have their name and on the other the name of their respective lovers. The priest of the shrine is asked to unite the two hempen strips in marriage. The strips are doubled and the four ends are held up together to the priest, cords protruding from the closed first, the loops being hidden from sight of the priest. The priest seizes two ends and unites them; and then the remaining two ends and makes a knot. It will be thus seen that the opportunities here for the god of luck are endless. If two ends belonging to the same strip should be united there

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is no hope; it is like a baby kissing its own toe; it may be better than nothing, but as a thing worth kissing it is a failure. But if by grace of the deity whose name space forbids us to repeat, the ends united should happen to be those of the two strips, so that the result is a circle made from two strips instead of from one, marriage is not only possible but certain for the lonely maiden.

In the province of Omi they have a curious custom called *Tsunahiki*, which comes off from the 13th to the 17th of January. It is, in fact, a sort of tug-of-war between the people of Omi and those of Otsu, each being represented by a team, and supported by numerous champions of either side. The contest of strength takes place in front of the *Mii* temple; and as the trial proceeds and waxes hot, the noise of drums is deafening until one side gives way, the winner being believed sure of good luck for the rest of the year.

There is another remarkable custom practised on the 14th of January, called *Ugoromochi-uchi*, or hunting the mole. The Japanese mole, like his western kindred, is a very mischevous wee beastie, giving the farmers and gardeners much trouble by rooting up their labors. On the occasion of the above named festival the countryside turns out beating the ground with whips made of straw rope. Night is chosen for the escapade, as the mole does most of his mischief under cover of darkness. There is a belief among the rural folk that by beating the ground the little animals become so terrified that they burrow deeper and deeper into the ground and are never able to come out again.

On the 15th of the month at the Hiraoka shrine in the province of Kawachi takes place what is known as the *Hiraoka-no-mikayu*. This shrine is dedicated to the four gods: *Amanokoyanenomikoto*, *Ugayafukiayezunomikoto*, *Okuninushinomikoto*, and *Amaterasuomikami*, names, whether too sacred or too difficult to be uttered it is unnecessary for history to say. At this shrine, quadruply divine, there is held a ceremony of exorcising the crops or fields, after which they are free from devils for a year. A huge pot is set up in front of the shrine, in which red beans are boiled. Fifty-four bamboo sticks five inches long are made into a bundle and suspended in the pot. Next morning the beans are devoted as an offering to the deity and prayers are offered for the harvest of the year. On each of the fifty-four sticks is cut the name of a vegetable; and after the pieces of hollow bamboo are lifted from the pot they are taken out in the field and split, to see how many beans have got into each piece. The stick containing the largest number of beans is the best, and the vegetable or cereal on that stick will be the most prolific that year.

There are numerous other customs in January, pertaining chiefly to the New Year; but as these have been already dealt with in the pages of the JAPAN MAGAZINE it is unnecessary to refer to them again. Those who desire to read about New Year customs, should consult the January numbers of the JAPAN MAGAZINE for the years 1911 and 1912.

THE KOREAN NEW YEAR

As the Koreans observe the old calendar so far as their festivals are concerned, their New Year ceremonies take place some two weeks or so later than in Japan. The old folk are very conservative in respect to times and seasons, while the younger generation and the urban population are more prone to fall in with modern ways. The Koreans make cakes of *mochi* for the New Year, just as the Japanese do; in fact the latter probably adopted the custom from Korea. The Koreans, however, usually put jujubes or some kind of fruit in the cake. On New Year's day the Korean family gets up earlier than usual; and after completing their toilet, they purify themselves in a ceremonial manner, incense their houses and then make offerings and prayers to the ancestral gods. The family altar is in the house; and in it the ancestral tablets are enshrined. The wealthier classes offer such fruits as

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pears, nuts and apples, together with fish, meat and cakes, while the poorer folk have to be content with gifts of simple cakes. They always eat the *mochi* cake with honey.

The religious duties of the day having been attended to, the members of the family go out calling on friends and relatives, offering good wishes and congratulations for the New Year. Among the educated classes it is the custom to devote some part of the day to composing Chinese poems; while the humbler people put on the best fire of the year in their stoves under the floor, and lie up in the heat and have a good drowze. Some of them spend the hot hours drinking and singing and having a general gay time. As the evening draws on the members of the family pluck out two or three hairs from their heads and burn them out of doors to keep away evil spirits for the year. No spirit, however evil, can endure the odor of burning hair, a weakness more or less common to us all. The younger portion of the family, especially the boys, are wont to spend some of the day flying kites. The Korean kite is different from the Japanese in that it has holes in the center to give it greater steadiness against the wind, a virtue much to be desired, certainly; and like the Japanese, the Korean boys stick powdered glass to the upper part of their kite strings so as to fight with and cut the kite strings of rivals in the kite-flying contest.

The Koreans have a game called *chegé chanda*, which they like to play on New Year's day. It consists of throwing coins: not exactly a game of heads and tails; for the boys eject the coins into the air with their toes, and failure to send the coin spinning into the air involves a forfeit. *Tontsuki* is another game they are fond of at this season. In this game they draw two parallel lines on the ground six feet apart, and throw coins from one line to the other, each trying to strike the coins of a rival out of place on the line. Korean girls are very fond of a game of seesaw on a plank, and are not satisfied unless the motion is such that one of them is finally thrown into space and thus discomfited. As a rule the Korean women are averse to outdoor sports of all kinds, but in regard to seesaw they make an exception. In southern Korea they are given to a kind of dance on New Year's day, a dance something like the *Bon* dance of Japan. Older and younger form a ring round which they dance to the chant of leaders and the sound of gongs and drums, but the motion is too slow and dull to be a dance in the Japanese sense of the term.

About the middle of January the Koreans have a queer custom called a *stone-fight*, in which the contestants divide into two parties, meet on a battle-field, exchange compliments, drink to the health of each side and then proceed to fight with small stones, a fierce battle ensuing, to the delight of the multitudes who gather to witness it. Large sums are staked on favourite sides and the betting is keen. Each army has its generals whose orders are implicitly obeyed. Having practised the game from ancient times, the Koreans are extremely deft at stone-throwing; so when the battle is over, great is the number of the wounded though seldom is anyone slain. The stone is thrown by an under swing of the hand, and must be aimed above the belt but not at the face. The action is as swift as lightning and the aim usually accurate. As the wounded or disabled fall out of action others push into their places; and the progress of the battle is judged by the length of the line of wounded on either side. Sometimes it comes to a hand to hand battle that knows no let up until the generals call a halt. After the fight is over the two generals meet and decide on the results of the action. Results are guaged on the ground taken and the number of the wounded and disabled on the one side and the other. The victors march home in triumph and have a great feast in which wine and song are prominent. In the days of the Korean regime the police were unable to stop stone-fighting, as the officers were often arrested by the crowd and prevented from taking action. Now, however, the Japanese police have put down the custom, as far as possible. Consequently the barbarous practice has almost died out.

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THE MANDARIN DUCK

APROPOS our beautiful frontispiece in this number of the JAPAN MAGAZINE, a masterpiece by the famous artist, Maruyama Okyo, representing a pair of mandarin ducks, with others inserted to point a contrast, we venture on a tale setting forth the significance of this fowl in oriental civilization.

The mandarin duck to the Japanese mind is symbolic of conjugal fidelity, the sentiment being based on the severely monogamous habits of this bird. The mandarin is the only non-Mormon duck of the orient, and has for ages been regarded as the type of all that good husbands and wives should be from a social and national point of view. The faithful mandarin couple are placed in the center of the picture, just below the upper pair; but as there are nine birds in the painting, the presence of a bigamist is suggested, the mandarin pair forming an exemplary contrast. Such a picture is regarded as appropriate for the New Year in Japan, as it is symbolic of domestic felicity, greeting and good wishes for the days to come.

That even the fowls of the air have their lessons for man has long been a conviction of the Japanese mind, probably a thought suggested by Buddhism. National tradition, as well as literature, is charged with tales of the influence which the mandarin duck has had on the public mind as promoting domestic fidelity and happiness.

Some six hundred years ago there lived at Tamura village in Michinoku, north Japan, a *samurai* named Umanosuke, who was fond of shooting, and was often seen roaming about the fields and seaside marshes with his quiver of arrows and his bow.

Treading stealthily through the marsh grasses of Akanuma one day he spied a pair of mandarin ducks in sweet converse together. Unable to resist his love of sport the *samurai* set his bow and took aim. Like a flash of lightning went the arrow, and the male duck lay pierced through the breast. The female fled and disappeared in the long grass, finally fluttering above it and soaring into the distance. Umanosuke was well satisfied with his skill as an archer, and approaching the dead bird with accustomed self-complacency, he bagged it and made off home.

That night as he lay asleep he had a dream. There appeared before his astonished vision a fair lady; and he gazed intently on her beauty, charmed beyond words. As he waited in anxious

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silence for some words from her, she at last opened her mouth and said: "You slew my husband at Akanuma! And wherefore did you slay him, seeing we were guilty of no crime?" He cowered before her in grief and remorse. She ceased not for several minutes to, accuse and upbraid him, he the while feeling more and more humiliated and ashamed of what he had done; and finally she repeated the following poem and left him in despair:

Hi kurureba
Sasoishi mono-o
Akanuma no
Makomo kakure no
Hitorine zo uki!

Of yore I used to meet my husband in the eventide; but now alone I sleep in the reeds of Akanuma.

The sleeper awoke and realized his crime. The faithful mandarin pair were accustomed to meet at sunset in the wild oaten reeds at Akanuma, but by the sportsman's wanton cruelty the poor mate was now doomed to eternal widowhood among the dank marsh grasses. What excuse could any man have for so thoughtless an act?

Umanosuke lay uneasy on his pillow, and pondered the nature of his deed. He arose and dressed himself; but his heart was not at ease. He went out and stood at the door to behold the glad sunrise. There beside the bag containing the dead mandarin duck his cruelty had slaughtered, lay the lifeless body of the female mandarin duck, the lonely and inconsolate mate having discovered the whereabouts of her dead husband and committed suicide beside it by piercing her breast with her bill. The *samurai* gazed upon the scene in sorrow; and tears welled up in his eyes and streamed down his cheeks. He felt that from him all happiness had permanently departed. The whole world was changed. Nothing less than abandonment of the world and a life of ascetic seclusion could atone for his wanton thoughtlessness. And so he became a monk, wandering homeless over the face of the land.

Such tales of the mandarin duck are familiar among all classes in Japan; and no doubt they have had their good effect in promoting conjugal fidelity and domestic purity.

Another story is told of a man who also forgot himself so far as to shoot a mandarin drake with a bow and arrow one day. This man was a good shot, on which he was accustomed much to pride himself. On this occasion so accurate was his aim that the head of the drake was severed from its body. He paid no attention to where the head had gone, but brought the body of the dead bird home in triumph. Sometime afterwards the sportsman sallied forth again to try his skill on whatever came his way. As luck would have it his target again was a mandarin duck. He brought it down with one shaft, and it proved this time to be a female bird. As he stooped to pick up his prey he felt a hard lump under the left wing. Raising up the wing there he beheld the head of the male duck he had shot some days defore. The incident made him think. If the fowls of the air have such affection and such high ideals of conjugal fidelity, why should they at least not be respected by man? Yea, is it not his duty to emulate them in this respect? And so at Japanese weddings, and when congratulations are offered in connection with family happenings, it is customary to make presents of dress-lengths or ready-made garments bearing figures of the mandarin duck, the happy pair of fowls symbolizing the good wishes of the donor for the future happiness of the recipient. We suggest that all who receive the January number of the Japan Magazine, should remove this masterpiece of Okyo, frame it and hang it in the home, as a symbol, of the Japanese ideal of a faithful husband and wife.

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CURRENT JAPANESE THOUGHT

By THE EDITOR

Japanese Bonds

In most countries quotations on public bonds usually stand as a barometric record of the nation's financial credit; but this would form a very unreliable test as applied to Japan. Though Japanese bonds do not at present command quotations as high as those of some other nations, they are nevertheless as sound an investment as one can secure. The estimate placed upon them by European investors is no real indication of their value as securities; for financial circles abroad are for the most part lamentably devoid of accurate knowledge with regard to the economic stability of Japan. Japanese government bonds have the two main qualifications of a good investment: they are absolutely safe and they make good returns. In recent years Japanese finance has shown a steady progress toward consolidation, and now the annual revenue is not only sufficient to meet expenditure, but this year shows a surplus of about 80 million *yen*. As the revenue increased last year by 15 per cent the above amount is a safe estimate for the present year. This surplus will be expended in reduction of taxation, railway extension and reduction of national indebtedness. If, as is confidently expected, the annual surplus for some time to come may be expected to be not less than 50 million *yen*, there is no reason why the national debt may not be appreciably reduced in the near future. At this rate of increase in the annual revenue it would be possible to wipe out the foreign debt in 20 or 30 years. The foreign debt is now about 1,500 million *yen*; and if an annual reduction of 100 million could be made, the debt would vanish in about 15 years. It will thus be seen that not only is the nation's finance on a sound basis, but that the usual foreign attitude toward Japanese bonds is an obvious underestimate of their real value as an investment.

Ignorance of Japan

It is remarkable how unanimously all the most intelligent and authoritative Japanese returning form abroad confirm the conviction we have long entertained and expressed in these columns that the main cause of prejudice against Japan and Japanese immigration is ignorance of the life and civilization of this country. Almost all those who assume a cynical attitude toward Japan, and who oppose Japanese immigrants as unassimilable, are people who know little or nothing of the real Japan. That this is the real state of affairs has been the experience of all those who have lived on the spot or who have made any careful invesitgation into conditions. When Dr. Juichi Soyeda returned from his trip of investigation in the United States he took occasion to inform his countrymen at home that in his opinion the cause of the whole immigration agitation in California was race-prejudice based on gross ignorance of the Japanese people. He suggested that the only way out of the difficulty

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was to inaugurate a campaign of education to enlighten the public as to the meaning of Japanese civilization and the ambitions of her people. This is our own conviction, and involves a plan we have advocated from the beginning. The latest witness to this unfortunate condition in America and Europe is Mr. Koike, the new director of the Political Affairs Bureau at the Tokyo Foreign Office. In a speech before the Tokyo Bankers' Club on the 26th of October last, Mr. Koike, in referring to the permanence of the Anglo-Japanese Alliance as a bond between East and West, enlarged on the difficulty of maintaining the bond in the face of dangerous and insistent race-prejudice in the West. He said that on his departure from London sincere friends of Japan in England asked him to convey their views on the subject to the leading men of Japan. In their opinion the sole cause of the undesirable incidents taking place between Japan and the United States and the British colonies is the mistaken view held in Europe and America as well as in the colonial possessions of Great Britain, that the Japanese, being entirely different in thought and sentiment from western people, can never assimilate with the latter, and that though Japan has come to be ranked among the first-class powers of the world, yet in the matter of science and morals she cannot really be ranked as such. This error on the part of foreigners, Mr. Koike's British friends assured him, was due to the fact that Japanese art, literature and civilization were not known abroad; even the Japanese themselves had made no adequate effort to explain them and represent them to the outside world. The best side of Japan is still invisible to foreign eyes, with the exception of what a few foreigners themselves have done to make Japan known. The desire of the Englishmen to whom Mr. Koike referred, was that Japan should make more effort to explain herself and her civilization to the rest of the world, so that mankind can see the real facts of the case, and know that Japan has evolved a civilization the most complex and profound in the history of human development, and one not lightly to be wholly abandoned for the adoption of younger and less tested civilizations of the new west. It was most encouraging, Mr. Koike added, to know that so many British friends were ready and anxious to assist Japan in bringing about a better knowledge of her civilization and modern ideals, and he earnestly hoped that his countrymen would not neglect to take the advice he had been asked to convey to them from so authoritative a source.

With the suggestions of both Dr. Soyeda and Mr. Koike we readily agree; and cordially offer all the assistance we can render in that direction. It is sincerely to be hoped that every patriotic citizen of Japan will heartily enter into the proposal and do what he can, both by financial and verbal means to make the nature and fine achievements of Japanese civilization better known among the various countries of the world, but more especially among the English speaking peoples, as they are likely to be the nations with whom Japan will have most intimate relations in future.

The London "Review of Reviews"

The following lines written some years ago by the late Mr. W. T. Stead, a sincere friend of Japan, and quoted in the September number of the

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London "Review of Reviews," deserves earnest study now at a time when Japan is sincerely seeking closer relations with western nations in the face of much unreasoning prejudice and unfair criticism:

"Internationalism promises to be the watchword of the future. Its problem is the harmonising of the widest internationalism with the purest and most exalted devotion to our respective countries. As the family is to the nation, so the nation is to the world-wide community. Patriotism is not destructive of family life, but rather consecrates and idealises it, and so in like manner Internationalism, instead of being antagonistic to Patriotism, is the flower and crown of true patriotism in every land. It is under the inspiration of this great idea that the most fruitful enterprises of the future will be launched. Internationalism is the natural result of the great mechanical and scientific discoveries of the last century. Less than a hundred years ago a traveller passing from London to Rome could not cover the ground more rapidly than did the Emperor Hadrian. Now it does not take three days for a letter to pass from one place to the other; the distance between Rome and London is therefore one-seventh what it was in the days of our grandfathers. Hence it is now possible for people who live in countries as far apart as Italy and England to communicate with each other more speedily than a hundred years ago was possible for dwellers at the opposite ends of the same country. The post office is at once an agent and a symbol of the transformation that is coming about in the world. But this has its dangers. People who do not understand each other, when brought close together, are more apt to quarrel than people who live at a great distance. Therefore, it is very important that every means should be used in order to enable the people who are thus brought closer together to communicate with each other, and not only to know each other's language, but to understand how they look at things, what their standpoint is, what their habits and manners and customs are."

Japan and Economic Loans In China

Whether under the name of political loans or commercial loans, says the *Jiji*, capital invested in China goes in the direction of economic development. In view of this, the more the foreign capital drawn into China, the greater must be the economic development of the country and the greater the improvement in the internal conditions.

Consequent on this development, the one who profits most is the nation that maintains the closest relations with China in its trade. In the trade with China, England leads all other nations, with Japan a close second. England, however, has many commodities manufactured in other countries, together with its domestic products, imported through Hongkong, and a detailed account might prove that Japan is really in the lead. Our trade with China, at the same time, is steadily increasing. It declined a little in the year before last on account of the revolutionary disturbance, but has resumed its upward tendency since last year as the following figures show:—

Year	Export	Import	Total
1908	¥60,506	50,966	111,472
1909	73,087	46,886	119,973
1910	90,037	68,569	168,606
1911	88,152	61,999	150,151
1912	114,823	54,807	169,630

Contrary to expectations arising out of the civil war in China, the trade this year has shown great activity. Comparing the trade with China up to the middle of September this year with the same period of last year, there is an increase of 31,800,000 *yen* in exports and 3,800,000 *yen* in imports. As the exports to China last year were 22 per cent. of our whole export trade, it may safely be calculated that the exports to China this year will exceed that of last year.

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The investment of foreign capital in China cannot but promote the development of the country in every direction. The construction of railways, for instance, would mean better intercommunication, and Japan should be the first nation to get the lion's share in its expansion. Our capitalists and others interested in the question should keep a sharp watch over the situation, and let no opportunity pass.

Investments of the Powers in China

Dealing with the economic position of the powers in China the *Osaka Mainichi* points out that the economic invasion of China is a matter of history, and has now reached a stable condition. Britain occupies the strongest position, her economic investments in China representing one-fourth of China's foreign loans. The following tables hows the details of the investments of the Powers in China :—

	Government loans.	Provincial loans.
England.....	¥334,548,250	¥23,380,000
Germany	240,763,250	16,000,000
France	147,837,361	4,620,000
Russia	106,837,361	———
Belgium	29,066,666	210,000
United States ...	16,000,000	37,380,000
Japan.....	69,670,000	3,420,000
Other Powers ...	643,153,840	2,870,000
Total.....	1,627,871,728	87,880,000

As shown by the figures Britain comes first on the list, supplying one-fourth of China's requirements, and next comes Germany, which supplies one-eighth of China's whole national debt. Japan's total investments in China stand at 73,000,000 *yen*, which is only a sixth of Britain's investments and a fourth of Germany's. China has also floated a large amount of loans in the domestic market, which are practically foreign debts. When these loans are taken into account, the amount supplied by Britain and Germany is still further increased, and the percentage of Japan still further lowered.

580 per cent. Dividend

Aise mine of Nakatsuye, Hida district, Oita prefecture, is perhaps the only mine in the world, that pays a dividend of 580 per cent. to shareholders. The mine is located on the boundary of Higo and Chikugo provinces and is under control of the Fukuoka Mine Superintendence Office. It is conducted by a small joint stock company with a capital of only ¥1,550 in 31 shares of ¥50 paid up. The mining district of the company covers an area of 850,128 *tsubo* (1,200 *tsubo* being equal to one acre) and its output of minerals last year was 16,722 *momme* (1,00 *momme* being equal to 8¼ lbs.) of gold and 23,951 *momme* of silver, valued at 83,800 and 3,600 *yen* respectively. This is not a large income, but the shareholders received a dividend of ¥2,916 on each share, or more than 580 per cent. per annum. There are only six shareholders and the largest shareholder is Mr. Giichi Tajima, a local millionaire, who has nine shares out of the total of 31. The company is carrying on its business on a limited scale and never attempts to enlarge, the shareholders being content with the present dividend. It is said that the proprietor of a poor lodginghouse in the neighbouring village, who was given a share of the company by a shareholder who married the landlord's daughter, has become one of the wealthy people of the locality through the liberal dividend declared by the company on his precious share.

High Tribute to Japanese Immigrants

A high tribute to the Japanese immigrant to Latin America is paid by a correspondent in the Official Bulletin of the Brazilian Intelligence Office in Paris. While regretting the influx of Orientals the writer admits their good points. He states :—

Some years ago the Japanese came to Sao Paulo. Further Japanese are now arriving who propose to devote themselves to the cultivation of rice and the mulberry tree on the coast. It is the beginning of an immigration the importance of which cannot be estimated ; it is a new proof of the need of expansion awakened, after the lapse of nearly half a century, in the soul of Nippon. Japan dreamed—who can blame her ?—of large openings in the south of the American continent, above all in Brazil, a market whose needs mount interminably. After having sent merchandise, they send men.

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I was present at Santos at the disembarkment of the first advance guard composed of a thousand people. The spectacle was curious and very different to the disembarking of European immigrants. The men, of whom many had their chests adorned with the Manchurian medal, carried little flags in which the Brazilian and Japanese colors were mingled, green and gold, white and red. The extreme cleanliness of the Japanese was remarkable; while European emigrants, and particularly those from the south of Europe, leave the ship that has transported them in a filthy state, the cabins of the boat on which the Japanese travelled were on arrival as neat as at the time of departure. Each of them had in his baggage, in addition to the inevitable bottles of sauces and preserves, medicinal plants, writing paper, desk, small plates for eating rice, numerous articles of toilet, tooth paste, and tooth brushes.

Railway Sleepers

On the State railways 2,340 sleepers are laid for every mile of track, so that the number of sleepers used in the 5,305 miles of the Government railways reach a total of 12,313,700. Chestnut wood is chiefly used for making the sleepers, and the usual price paid by the Railway Board is 60 *sen* a sleeper. The sleepers on the State railways thus cost in round figures 738,822,000 *yen*. Under ordinary conditions they last six years. At present some 200,000 are replaced every year at a cost of 1,231,000 *yen*. The extension of the lines has caused a scarcity of chestnut wood and a corresponding increase in price, and it is thought that in present circumstances it will not be long before the Railway Board will have to turn to the use of some other kind of wood. The Department of Agriculture and Commerce has undertaken the planting of chestnut trees, but the supply still remains far short of the demand, and the Railway Board is said to have in view the planting of chestnut trees on its own account.

The Panama Canal Tolls

In regard to the proposed abandonment of the clause in the Panama Canal Law granting the use of the canal free to American coastwise shipping, the Japanese papers make some comments. Our contemporaries appear to be under the impression that the measure is still before Congress, and we may therefore point out that the Panama Canal Bill, containing the provision regarding the tolls, was passed last year and signed by President Taft. However, putting aside this misconception, our contemporaries' remarks are not without interest.

The *Kokumin* thinks that the decision of the President is not surprising, since he was, from the outset, opposed to the proposal, and it is probable that Congress will not stand against a revision. From every standpoint the withdrawal of the clause is highly advisable, since it will not be Britain alone, but Japan and all countries, which will benefit from its abandonment.

The *Tokyo Asahi* considers that the American Government's decision to drop the clause signifies a marked diplomatic success for Great Britain. In spite of her fraternal friendship with America, Britain never hesitates to claim and protect her own properly acquired rights, and has in this respect even gone the length of declining to participate in the San Francisco Exhibition. It is mainly due to this courage and patience, that Britain has been enabled to attain her present diplomatic success. Such an admirable attitude of Japan's Ally is really worthy of respect and imitation. The destruction of the principle favouring American vessels is to the interest not only of Britain but also of Japan, as well as the rest of the Powers interested in America.

Trade Competition in China

The attitude of Britain towards Japan consequent on the ever varying economical conditions in China is a question that calls for serious attention, says the *Chugai Shogyo*. Where her interests are in conflict with ours in China, along the territory of the Yangtsze River, there is every proof of her determination to drive out her rival. The fact that British journals, at the time of the Nanking affair, almost united

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in declaring the despatch of Japanese troops detrimental to her commercial prestige in South China, or the question of the exchange of Weihaiwei with Sungming Island being seriously discussed by China, gives further weight to our assertion. The motive that prompted the British Government to change its policy and permit its capitalists to invest in China is not hard to fathom, and that the change will be far-reaching in its effect, politically and economically, is also not hard to surmise.

Of late years, our trade with China has shown a marked increase, and the chances for our commodities in competition with those from Britain have become greater. Opinion seems to be divided in British commercial circles; one section regarding the export of Japanese commodities to China as a menace to British exports; the other holding the opinion that the disparity in the nature of the commodities exported to China does not warrant their regarding the situation as serious.

It is certain, however, that there will be a time when competition between British and Japanese manufactures will become keener. As our economical relations with China do not allow of our confining ourselves to South Manchuria and North China, and as we must, sooner or later, expand towards Central China, we may as well prepare to come face to face with Britain and decide our economic fate.

In view of these circumstances, it is much to be regretted that, because we place undue reliance on the Anglo-Japanese Alliance, we miss opportunities. Now, when free competition in economic loans may mean the economic partition of China, it is well we should study the real tendency of our China trade and be prepared for emergencies.

As the following figures show, the flourishing period of British exports to China has passed, and Japan is fast taking her territory :—

	1909	1910	1912
Japan	96,780,211	141,554,857	146,278,656
England ...	104,536,613	107,291,677	90,755,817

Thus, the exports from England last year decreased nearly 1,000,000 taels from the year preceding, and, compared with the amount of eight years ago, shows a retrogression. Japan, on the other hand, exported last year about 35 per cent. more than what she did eight years ago. The development of our trade through Dairen may largely account for this, but it has also been due to increased demand for our commodities during the past five years, in Shanghai, Kwantung, Tsinsing, Hankow and other principal cities. It is natural that British manufacturers should become alarmed over this phenomenon, and try to maintain their commercial supremacy in China, if not to revive the former prosperity.

Relations With China

The *Chugai Shōgyō* observes that in view of the pro-Japanese spirit among the Chinese people, that has apparently been enhanced in consequence of the magnanimous demands Japan put forward to China regarding the Nanking and other affairs, the Japanese Government must be regarded as having acted quite wisely. Had Japan resorted to arms as suggested by some chauvinists, the inevitable result might have been a further estrangement of the two people,—a state of affairs deplorable not only for the two countries but in some sense for the Orient as a whole. The question, however, is whether the present pro-Japanese sentiment of the Chinese people is of a lasting nature. But this question need not be solved at this juncture. Be it of a passing nature or otherwise, it rests with the Government and people to employ every possible effort for the proper guidance of that spirit among the Chinese so as to ensure the promotion of Sino-Japanese friendship.

The *Chuo* declares the course taken by the authorities concerning the China question admirably sound and opportune, and says: Oppression always produces in its train resistance and estrangement. The pro-Japanese attitude of the Chinese Republic, which has become satisfactorily conspicuous since the settlement of the China incidents, must be due to the sincere and magnanimous attitude

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which the Japanese Government conducted the negotiations with the Chinese authorities. It would more than compensate for the losses Japan has sustained in consequence of the recent incidents, if, as appears possible, the Chinese Government has really come to see Japan's sincerity and good will towards the neighbouring country and thus adjust its policy towards Japan, since that cannot but produce a decidedly satisfactory effect on the diplomatic situation in China and in fact in the Orient.

Spinning Mills

The spinning concerns have been proceeding with their extension schemes despite the hard times, so that by May the spindles operated by the companies will number 2,500,000 in round figures. According to the latest returns available some 2,052,093 spindles were in operation at the end of last year. At the end of August last the figures rose to 2,172,900 spindles. At the end of October the figures arose 79,420 spindles, the details being as under :—

Companies.	Spindles
Knitted Goods Manufacturing	10,048
Mishima Spinning	12,900
Idzumi Spinning	10,000
Oita Spinning	6,000
Kawashima Spinning	2,372
Hinode Spinning	12,000
Osaka Spinning	29,000
Sanuki Spinning	7,000
Total	79,420

When these additional spindles are all in operation the monthly output of the spinning companies will leap up to 135,000 bales. This month 46,440 more spindles will be put in operation. Details are under :—

Companies.	Spindles.
Mie Spinning...	15,000
Settsu Spinning	22,884
Kishu Spinning	768
Wakayama Spinning	1,688
Osaka Weaving	6,100
Total...	46,440

The general belief is that unless an exceptionally large demand for cotton goods is created at no distant future the market will presently suffer from over-production.

Foreign Trade

The Department of Agriculture and Commerce has given out the result of its investigations into the foreign trade of Japan with other countries, during the nine months ended September 30th.

According to the Department, the exports to Europe during the period have ranged between 66,000,000 *yen* and 62,000,000 *yen* of late years, and the fluctuations have been within 5 per cent. This year's record has shown an increase by 33 per cent. over the some period of last year. Among others Russia has taken 63 per cent. more this year. Shipments to Italy have witnessed an increase of 55 per cent. and those to France of 49 per cent. Trade with England has seen only an insignificant improvement under exports, the rise amounting to 16 per cent. Germany alone among other countries has taken 29 per cent. less during the period.

Turning to Asiastic countries the exports to China have improved by 46 per cent. and those to India by 37 per cent. The development of the South Sea trade is represented to be only 10 per cent. Viewed as a whole the increase in the exports to Asiatic countries amounts to 32 per cent. America has taken 3 per cent. more during the period, and the cargo for Mexico has increased by 40 per cent. The shipments to the Argentine have witnessed a rise by 32 cent. while the record for Canada has shown an increase by only 4 per cent. Of late years there has been an increase by 10 to 15 per cent. in the figures for the United States every year. This year there was only an improvement of 2.6 per cent. to record.

The shipments to Australia have seen a falling-off by 5 per cent. this year.

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